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up front

08 THE COUNTY
Another homeless man, another ruthless beating at the hands of cops—and this time, a federal jury couldn't convict them. R. Scott Moxley reports. Josh Dulaney finds the Lennox Lewis of religions with the San Clemente Baha'i Center, while Gustavo Arellano lets ¡Ask a Mexican! get hijacked by Aztlanistas as usual!

12 FEATURE
Muffin Spencer-Devlin carved out quite a career for herself on the LPGA tour, not so much for her playing (which was stellar), but for her frank admission of suffering from manic depression and being the first golfer to out herself publicly. But it's only now that she's finally found peace—as a glass blower in Laguna Beach. Our theater critic Joel Beers (who doesn't write features enough) plays a round of nine with Spencer-Devlin.

36 CULTURE
Joel is a busy bee in this issue, as he also reviewed the Maverick's great revival of *Frost/Nixon*. Meanwhile, Michelle Woo mourns the loss of Betsey Johnson's retail empire—we only knew her from *America's Next Top Model*, so we guess she was a big thing at some point.

38 MUSIC
This is the last music section *not* run by our new music editor (and former intern and former clubs editor) Nate Jackson, so we can't wait to see how he'll be more Chris Ziegler and less Wade Tatangelo (who? *Exactly*). He'll undoubtedly draw from the same freelancer pool that has done well for us, the one on exhibit this week: Reyan Ali on Dinosaur Feathers, Sarah Bennett checking in on Repeater, Ned Raggett on Devendra Banhart (and yes, we ran a Calendar pick on that weirdo hippie as well), and Adam Lovinus on At the Skylines. Have fun, Nate, and welcome back home!

in back

19 CALENDAR
Things to do while seeing all the writhing boys during the Long Beach Pride festival.

25 FOOD
Edwin Goei scours South County for the best pho, while Gustavo heralds the rise of a new Mexican genre at Rubalcava's in Placentia: primo-Mex. Anne Marie Panoringan interviews the man behind the Garlic Scapes luxe *lonchera*; Gustavo sips on a Tall, Dark & Handsome at VLVT Lounge in Santa Ana (though not in *that* way—*not that there's anything wrong with that*); Edwin enjoys the fried whole shrimp at Cafe Hiro; and Bill Esparza finds tacos for *gringos* on vacation at Tacos Kokopelli in Tijuana.

32 FILM
Let's hope *The Dictator* is more like *Borat* and less like *Brüno*, no?

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Beating Mr. Jones

It isn't just the Kelly Thomas killing in which cops believe they have the right to execute a citizen during a scuffle

Perhaps you can't blame Los Angeles County Sheriff's deputies Scott C. Harper and Brian Sherred for thinking an unarmed man standing near a Santa Ana sidewalk in broad daylight and minding his own business was cause for a Code 3, guns-drawn, emergency situation.

As transit cops, Harper and Sherred—two hulking officers who could easily play non-talking, lethal-mercenary extras in a Jerry Bruckheimer film—don't exactly work in an environment that says movie material. The most common excitement they enjoy is detecting ticket cheats or catching juveniles who throw rocks at passing trains. Sometimes, work gets so boring for the deputies they discover imaginary crimes. In June 2009, for example, Harper got a hunch that an African-American woman reading a Bible on a train from Riverside to Union Station in Los Angeles didn't have a ticket. She did, but that didn't stop him from handcuffing and removing her, according to court records.

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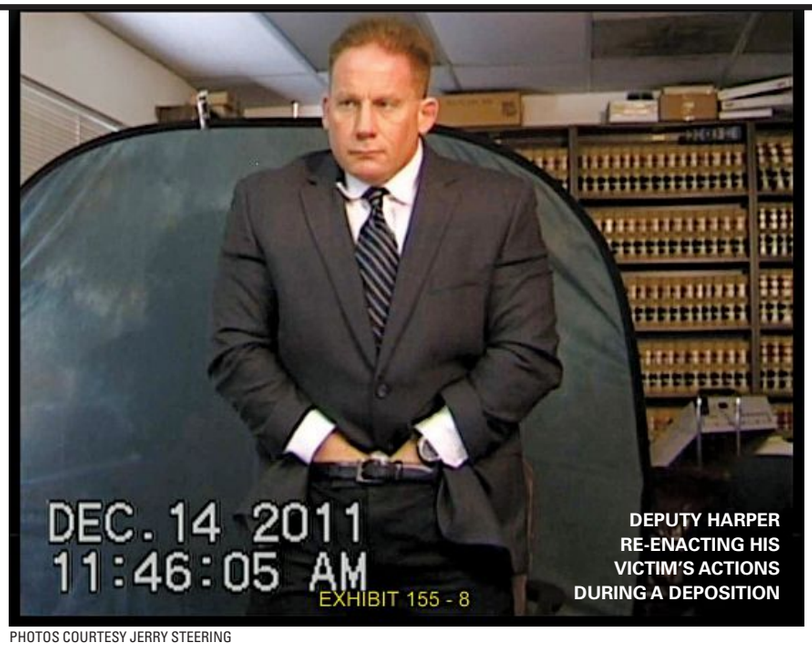
»R. SCOTT MOXLEY

Five months later, Harper and Sherred thought they were on the verge of a major bust near the Santa Ana Metrolink station. In their patrol car, the deputies (who are white) turned a corner and, in their minds, saw convincing proof that a serious crime was under way: A soft-spoken, African-American homeless man, 45-year-old Johnnie Franklin Jones, stood alone, facing a wall close to the sidewalk. He'd turned away from the street to tuck in his shirt.

The deputies swerved their patrol car into the wrong lane and leaped out of the vehicle, their guns drawn. They began issuing commands as they rushed up to a startled Jones, knocked him to the pavement and beat him severely. Jones landed in the emergency room at Western Medical Center with multiple facial-bone fractures and in need of surgeries.

In theory, police officers can't just beat the hell out of a citizen without a good reason. Harper and Sherred produced their justifications in the aftermath, claiming the tall, skinny Jones was a drug user with superhuman strength. They charged Jones—an Orange Coast College student with a clean record and a long history of employment—with five major crimes, including destruction of evidence. They claimed he assaulted them to evade arrest for the cocaine he possessed. Indeed, Harper and Sherred noted said they saw Jones holding "rock cocaine" in his hand, and then, as he fought them, taking a momentary timeout to put the drug to his mouth and swallow.



DEPUTY HARPER RE-ENACTING HIS VICTIM'S ACTIONS DURING A DEPOSITION

PHOTOS COURTESY JERRY STEERING

JONES, AFTER THE BEATING

BLOG ON » NEWS
NAVEL GAZING
BLOGS.OCWEEKLY.COM/NAVELGAZING

Can't you image this scenario on an episode of *Cops: The Super-Dangerous Duties of LA Transit Cops*?

The deputies' story seemed plausible, especially because everyone knows cops would never, ever lie. But there was a huge problem: The rock-cocaine tale was fictitious. Toxicology tests done on Jones within minutes of his arrival at the ER proved he had no drugs in his system, not even a faint trace of cocaine.

Oops.

But Jones—whose face is now slightly deformed as a result of the officers' crushing blows to his head—would remain stuck in a twisted La-La Land. Harper and Sherred continued to push charges. To bolster their stance, they wrote supplemental reports that added a new element to justify them drawing their weapons immediately upon arrival. They speculated that Jones had been urinating on the wall or preparing to perform an act of indecent exposure instead of using rock cocaine.

Those scenarios had no evidence either; officers scoured the area of the incident in hopes of finding discarded drugs or proof of urine but found nothing. The flasher scenario also went nowhere because no witnesses saw anything lewd.

It didn't help that Harper couldn't get his story straight. He initially reported that Jones' hands had been in his pockets when they arrived. Later, perhaps to match up with the urination or flasher scenarios, Harper changed his mind and said Jones' hands had been shoved inside his pants' waistband. During a deposition, Harper took a third stance by asserting that "pants pocket" and "waistband" are interchangeable terms.

There were also issues surrounding the use of force that fractured Jones' jaw and eye bone, leaving him with double vision in certain conditions. The deputies claimed they had to assault the suspect because he was attacking them "with great strength" and they, the trained officers holding guns in their hands, "feared" for their lives. Tellingly, the deputies emerged from the incident boo-boo-free.

After reviewing the deputies' questionable reports, Orange County Deputy District Attorney Laurie Hungerford refused to prosecute Jones even on the misdemeanor resisting-arrest charge. Hungerford determined that the deputies had overreacted at the scene, concluding there was "no probable cause to detain" Jones.

In 2010, Jones sued in federal court. The LA sheriff's department backed the deputies, claiming Jones had given officers the right to attack him when he allegedly didn't raise his hands fast enough. The agency's view was that Jones must have been guilty of something.

During the pretrial period, deputy Los Angeles County Counsel Joseph Langston took the position that a federal judge's order that Jones was to receive all discovery records on the officers meant he only had to share information favorable to the cops' side. Working in conjunction with the sheriff's department, Langston, who is the spitting image of a young Rob Lowe, stonewalled Jones' legal team of Jerry L. Steering and Alexander J. Perez. The department even ignored the orders of U.S. District Court Judge David O. Carter. The battle over the records went on for days at the outset of the trial. Finally, Carter told Langston that he was on the verge of sending a team of U.S. Marshals to arrest Sheriff Lee Baca and transport him to his courtroom.

The department still refused to produce recordings of internal-affairs interviews with Harper and Sherred; in fact, as of this moment, they remain officially "lost." That claim is "very troubling" to Carter. In open court but outside the presence of the jury, he opined, "This certainly reflects on the agency."

Sheriff's officials finally released a video of Harper participating in an incident in which a herd of transit deputies brutalized a different African-American suspect, pulverizing his face with a barrage of punches and forcefully slamming him—throat-first—into the door jam of a patrol car.

During Jones' trial, Harper testified he was without remorse about his use of force. He'd done the man a favor, he explained, by not inflicting more damage. Without a hint of a smile, he asserted that, as a cop, he believed he had "the right to execute" Jones at the scene.

On May 14, we learned a result that should worry members of the community hoping for justice in the case of the Fullerton cops charged with the 2011 savage killing of Kelly Thomas, another unarmed, homeless man. A jury dominated by folks you'd easily find at a Newport Beach country club discussing the latest BMW accouterments couldn't reach a unanimous verdict. In its final vote, the jury voted 7 to 1 to sanction the conduct of the deputies, resulting in a hung jury.

"We had no video like the Thomas case," explained Steering. "But we're going to re-try this case. The deputies beat an innocent man."

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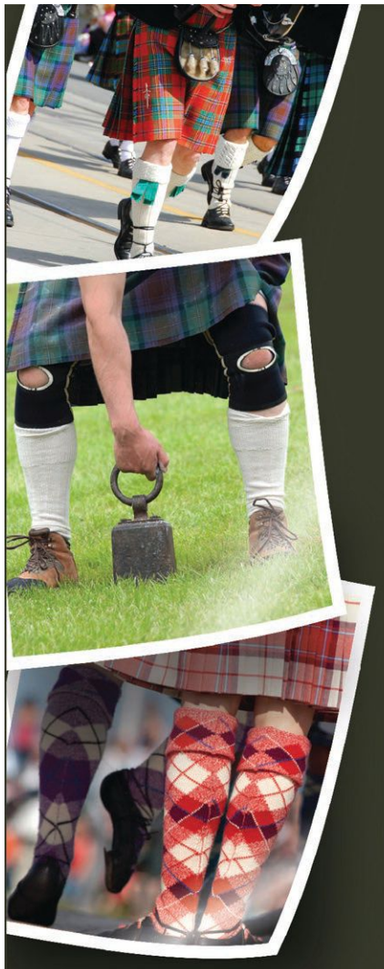

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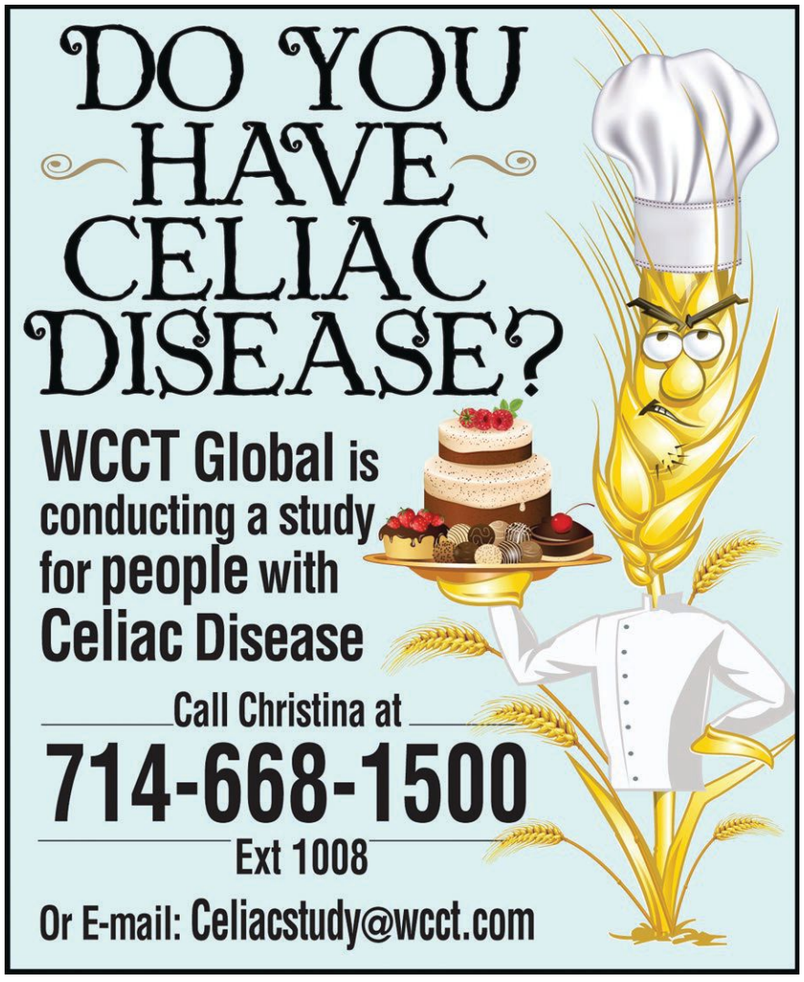

¡ask a mexican!®

» GUSTAVO ARELLANO

LAST REMINDER TO BUY *TACO USA*! Gentle *cabrones*, my much-promised *Taco USA: How Mexican Food Conquered America* has finally hit bookstores! Place your order with your favorite local bookstore, your finer online retailers, your craftier *piratas*, but place it. My *libro* editor has promised to deport me from the publishing industry if we don't sell enough copies! And after this week, I promise to stop running this shameless self-promotion so I can sneak in more questions—so BUY BUY BUY! Gosh, I sound like a *pinche* public-radio station during a fund drive. . . .

I usually don't allow anyone to hijack this *columna*, but an exception must be made for state Assemblyman Gil Cedillo. He has been fighting the good fight for decades, recently trying to get drivers' licenses for illegal immigrants and ceaselessly supports DREAMers. Cedillo was so moved by the undocumented college student who wrote in a couple of weeks ago fretting about his future and inability to pay for community college that the *chingón* assemblyman wrote in with this public-service announcement:

Unfortunately, Congress has stalled on passing the Federal Dream Act. However, here in California just last year, Governor Jerry Brown signed Assembly Bills 130 and 131, which allow all students to receive financial aid regardless of immigration status. AB 130 went into effect on Jan. 1 and allows students to receive private scholarships. Currently, there are many organizations, donors and colleges raising money for undocumented students. Just a few weeks ago, UC Berkeley announced it awarded approximately $1 million in scholarships, funded by a combination of private gifts and endowments, to 140 students. In Silicon Valley, a group of technology leaders has donated money for scholarships and resources to undocumented students through an organization called Educators for Fair Consideration. Furthermore, next year, once AB 131 is implemented, students will have the opportunity to receive Cal Grants, Board of Governors Fee Waivers (for community-college students) and other state-funded scholarships. Although I agree with Gustavo that we must keep the faith while the Congress acts on the Federal Dream Act, here in California, we at least have something to be proud of and look forward to.

Gracias, Assemblyman Cedillo. If only more assembly members and state senators across the country agreed with you on this issue. . . . Now, back to our regular programming.

DEAR MEXICAN: Why do Mexicans change their names, seemingly at whim? For example, Antonio Garcia Rodriguez is Antonio Garcia on Monday and Antonio Rodriguez on Wednesday. And by Saturday, he might call himself Pedro Garcia! Is this a plot to confuse whitey? It's working if it is!
No More Nombres

DEAR *GABACHO*: From the moment a Mexican is born until the day he's *seis pies abajo*, a Mexican's sole goal in life is to confound *gabachos*—commanded so by *diosito en el cielo* in Leviticus, it is. But the long-winded names Mexicans use isn't part of that conspiracy. You can actually find a version of your question in my *¡Ask a Mexican!* book (BUY BUY BUY in the next week, and you get a free ¡Ask a Mexican! tote bag . . . or not), but let me reiterate: Traditionally, a Mexican's full name constituted four parts—a first name, a middle *nombre*, a surname and the mother's *apellido* (more than a few Mexis drop the middle name and use those initials to create cool belt buckles). This insistence on honoring the maternal and paternal sides of the *familia*, however, wrecks *desmadre* on American legal forms, which frequently mistake the maternal name for the last name, a middle name for a surname or a surname for a middle name. And now you know why far too many Mexis get pulled aside by the TSA—oh, and that whole Tío Lencho-looks-like-Saddam Hussein thing. . . .

ASK THE MEXICAN
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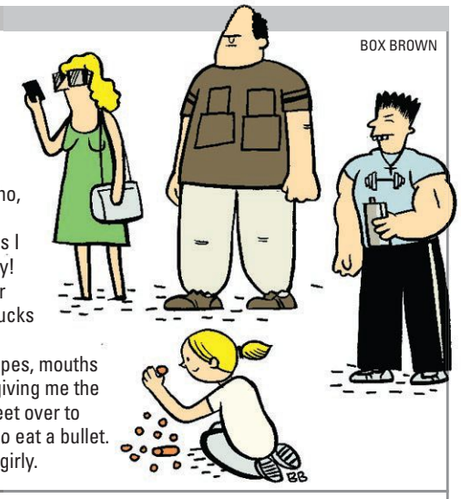
HeyYou!

» ANONYMOUS

Pennysaver



To the 10- or maybe 11-year-old girl who, without thinking twice, jumped up to help me pick up the 50-cent roll of pennies I dropped at the bank. I thank you endlessly! Were I not so poor (that I had to cash four rolls of pennies), I'd have thrown a few bucks your way. And to the six adult subhuman twats who stood around like a bunch of apes, mouths agape and smirking nervously, not even giving me the courtesy of kicking the pennies by your feet over to me—those who did literally NOTHING? Go eat a bullet. My faith in humanity is restored. Thanks, girly.

HEY, YOU! SEND ANONYMOUS THANKS, CONFESSIONS OR ACCUSATIONS—CHANGING OR DELETING THE NAMES OF THE GUILTY AND INNOCENT—TO "HEY, YOU!" C/O OC WEEKLY, 2975 RED HILL AVE., STE. 150, COSTA MESA, CA 92626, OR EMAIL US AT LETTERS@OCWEEKLY.COM.

The Lennox Lewis of Prophets

The San Clemente Baha'i Center offers everything to everyone—and that's its problem

OCeeker
»JOSH DULANEY

A lot of ye heathen have a favorite phrase whenever the question of **God**, man and the meaning of it all comes up: "I'm not religious. I'm spiritual."

Granted, ye only say this when accosted by a **Jehovah's Witness** or downing a **Natural Light** in the drowning hours of night. But good on ya, anyway, fair pagans. Alas, if you truly are spiritual, and looking for a house of worship where the only person who is wrong is the one who believes he alone is right, the ol' **OCeeker** has a place for you, oh, man of weak conviction: **San Clemente Baha'i Center**.

Just off the **5 freeway** and next to a box of apartments, the dowdy brown building in which the Baha'i meet is home to a group of warmhearted believers in things greater than themselves, each on their own road to God, and evidently more welcoming than any sanctuary desecrated by the OCeeker's presence.

Your favorite armchair theologian was among just 10 of God's children, mostly elderly folks making up a little bag of **Skittles** (white, black and **Middle Eastern**), in the spacious meeting hall, furnished sparsely with a refreshments table in the back and a circle of chairs up front. Framed photos of Baha'i temples hung on the yellowish walls, as did a TV. Upon receiving a welcome by a gracious elderly woman and a kind old man, the OCeeker saw quickly that this would be an informal meeting and he would, at some point, be put on the spot, as the new and handsome fella. Now, no man does the center-of-attention thing like the OCeeker, so he picked the most comfy seat in the joint—a faux-leather seat with wide armrests—and spread his legs wide in **Alpha** repose.

The Baha'i faith burst onto the scene in the 1800s when a **Persian** prophet named **Bab** lubed up the religious for a cool cat named **Bahá'u'lláh**, the founder of the faith, whose name means "glory of God." Bahá'u'lláh's earthly sojourn was from 1817 to 1892, and he tried to become the **Lennox Lewis** of religion by unifying all the major faiths of the world around himself. Good luck with that, *hombre*, when you teach that **Moses**, **Buddha**, **Jesus** and **Muhammad** were lesser lights in God's great marquee than you.

In our little circle of faith, an older gentleman, a.k.a. **OG1**, pulled out an **iPod** and played a couple of faith tunes through a speaker. Worship tip: Meditation time is a great way to fake the sacred and catch up on some sleep. We then commenced to reading prayers and devotions from books of our choosing. After the OCeeker scanned a table for some **Uncle Remus**, he settled upon a book titled *Prayers for Peace*.

Waiting patiently for his turn, the Oceeker—with the conviction of **Kennedy**, the cadence of **Vincent Price**, the charm of **Clinton**, the oratory power of **Adolf Hitler**—thus spake a Baha'i prayer:

"Be generous in prosperity and thankful in adversity. Be fair in judgment and guarded in the speech. Be a lamp unto those who walk in darkness, and a home to the stranger. Be eyes to the blind and a guiding light unto the feet of the erring. Be a breath of life to the body of mankind, a dew to the soil of the human heart, and a fruit upon the tree of humility."

Can I get an amen, ye heathen?

During a timeout, another elderly gentleman, a.k.a. **OG2**, took the time to share some insights into the Baha'i faith. He led the OCeeker into a tiny bookstore and gave a brief summary of the life of Bahá'u'lláh, then introduced him to others in the group. It was a refreshing change from the cold clique-ishness of most churches.

Back in the circle, we read some Baha'i teaching, with a focus on how God has chosen mankind above all creatures as an instrument to manifest his attributes. Lots of happy talk about love, kindness and even justice. But the OCeeker fancies a wrathful God, too, and wondered when the ass-kicking attributes of the deity would come up. He's still wondering.

The 45-minute discussion illumined some truths of the Baha'i faith, with OG2 pontificating much on God's free will reflected in man's sovereignty:

"Each one of us is potentially capable to mirror the image of God. . . . He made us in his image, possessing his names and attributes. . . Free will is given to us to be able to say, 'Okay, this is a mirror of my heart; I am polishing it to reflect the names and attributes of God, or I'm going to close it and reflect whatever else.'"

A nice experience overall, but when it comes to theological sex, the OCeeker does it dogma-style and felt as though he had to strap on an ecumenical **Trojan-Enz** to romp with the Baha'i.

JDULANEY@OCWEEKLY.COM

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MUFFIN SPENCER-DEVLIN MADE HISTORY WHEN SHE CAME OUT WHILE ON THE LPGA TOUR—BUT THAT WAS THE EASY PART

STORY BY JOEL BEERS
PHOTOS BY EDIPHOTOEYE

"She hasn't had a career; she's had an Italian opera."
—*Los Angeles Times* sports columnist Jim Murray

Golf is a game of etiquette and decorum: Respect the rules. Respect the course. Respect your playing partners.

But when you play a casual round with Muffin Spencer-Devlin, a tall and sleek 59-year-old, on her home track at the nine-hole Aliso Creek Golf Course in Laguna Beach, you're in Muffin territory. Hit a bad tee shot, and she offers you a Kotex. Miss a short putt, and she meows. She offers non-stop advice to complete strangers.

Meanwhile, the former pro drives every ball as though she's shooting an arrow from a bow. Spencer-Devlin displays a masterful putting touch. She rarely fluffs shots. And all the while, she's recounting tales about her years on the Ladies Professional Golf Association (LPGA) Tour: throwing wedges into the woods, blowing the last hole in the women's British Open, the fines she received for conduct unbecoming to the game.

You ought to despise the chattering magpie. Yet she displays such an infectious energy, disarming wit and *joie de vivre* that, by the end of the round, people who've never met her are beaming, hugging her, thanking her for one of the most enjoyable rounds of their lives.

"I can't help it," she says. "Up, down, whatever. I can't fucking stop talking."

She's putting it lightly. Before the *Sports Illustrated* article that rocked the sports world, before becoming a rallying point for gays and lesbians, before the $1 million she won on the LPGA Tour, before she blew every dime of that money, before the manic episodes and weeklong blackouts, before the crushing depression and mental agony, before the straitjackets and arrests, before the self-medication and burned bridges, before shaping a new life as a glass blower, Muffin Spencer-Devlin was just a girl.

A girl who knew that a long time before, she'd been King Arthur.

What does the head of the Knights of the Round Table have to do with a three-time winner on the LPGA Tour, current Laguna Beach artisan, and former poster child for outed professional athletes and victims of bipolar disorder? Well, nothing—and also everything. Just as she's lived a most non-ordinary life an an adult, she wasn't your typical kid swept up in the romantic allure of being a legendary figure. By fourth grade, she was absolutely convinced. That belief was affirmed for her years later when she studied reincarnation and past lives.

"Yep, I was King Arthur in a past life," she says. "You want to commit me? Go ahead."

Spencer-Devlin wasn't reticent about talking about her past life as King Arthur—or about anything else—during her 20-year stretch on the LPGA Tour. It was just one of the many idiosyncracies that endeared her to a media that, despite her volatile unpredictability, carried on a quasi-love affair with the charming, captivating, effervescent and—let's be honest—kind of wacky golfer. She was smart, sassy, sexy and unique.

But that wasn't the juicy stuff.

"She hasn't had a career; she's had an Italian opera," wrote *Los Angeles Times* sports columnist Jim Murray in 1986. "Her life story unfolds like the plot of one of those old Irene Dunne movies of the '30s, *Theodora Goes Wild* or *The Bride Wore Black*, the kind they advertised as 'wacky, zany, madcap.'"

Except, along with the slapstick comedy, there was a deeply tragic streak. As Murray wrote, after documenting an incident some 10 years earlier, when Spencer-Devlin showed up at the posh Waldorf-Astoria in New York City to book a suite without any money or identification, only to explode into a rage and wind up in a psych ward, "This is not celluloid hijinks. This is real life. Muffin Spencer-Devlin is not just playing a high-spirited, mixed-up young sub-deb from the Hamptons; she is really a sick girl. . . . This is manic-depression. Muffin's mood swings are not schoolgirl larks. They are dark ailments of the soul."

The public knew these stories as much as they knew her sweet swing. But in 1996, Spencer-Devlin made national news of a different sort when she revealed in the pages of *Sports Illustrated* what many sportswriters and most of her fellow LPGA pros already knew: She's a lesbian. A handful of professional athletes had already outed themselves, most notably Czech tennis star Martina Navratilova. But most were not known stars, or they did so after their careers were past their prime. No female American had taken the step, and no athlete had done so in the pages of America's top sports magazine.

But that was the easy part in a life that has been not only well-lived, but also well-survived.

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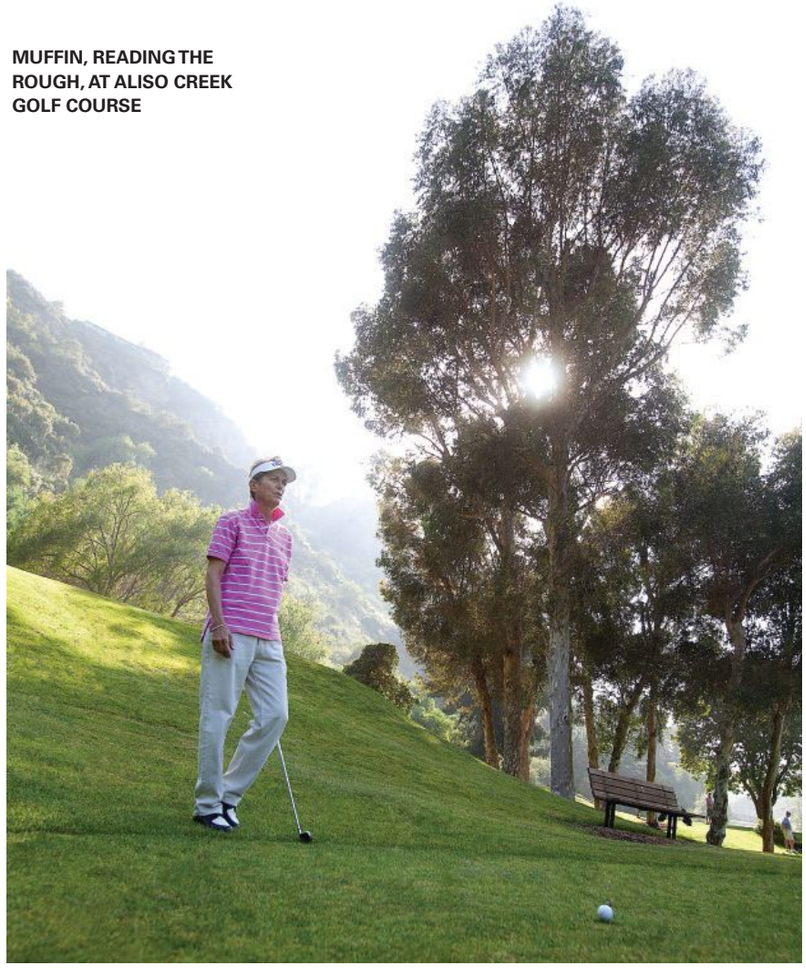

MUFFIN, READING THE ROUGH, AT ALISO CREEK GOLF COURSE

SITTING ON a bench in the sycamore-lined canyon at Aliso Creek, waiting for two of her playing partners to tee off, Spencer-Devlin talks about the disease that has plagued her for the past 40 years. "When you're in that manic phase, you don't want to come down," she says. "The only way to do it is to admit yourself into a hospital. And there's no way I'd do it myself."

She smiles, more than a touch of mischief dancing in her sparkling blue eyes. "It's a very cunning disease."

Her condition led her to professional golf. And being honest about her bipolar disorder was a crucial factor in her decision to out herself.

Hellene Harrington Spencer was born Oct. 25, 1953, in Piqua, Ohio. Her father was a successful salesman in the newspaper-blanket industry (basically, rollers used by printing presses to dry ink on newspaper pages), and her mother, Pat, was a terrific golfer, winning an amateur championship in Western Pennsylvania. "Muffin" was a nickname given to her by her grandmother, who thought the tiny impressions on her infant head from the forceps used to pull her out of her mother's birth canal resembled marks on a muffin. Her parents divorced, and her mother married a Wall Street executive (Devlin was her stepfather's last name); the family moved to Long Island when Muffin was 7. She played some junior golf and in high school, but Spencer-Devlin never considered it as a career.

After high school, she spent a year studying in Switzerland, and then enrolled in Florida's Rollins College, a prestigious private institution. It was the early 1970s, and along with the books, there was plenty of drugs and alcohol to pass the time. In her first three months at Rollins, Spencer-Devlin switched majors three times: first to English, then anthropology, then sociology, and finally settling on theater. Her first big theater-related project was designing period costumes for William Shakespeare's *The Taming of the Shrew*. In the weeks before then, Spencer-Devlin recalled feeling out of sorts, sleeping a lot and hiding from people. Little did she know that manageable bout of depression was the precursor to the first of many manic episodes that would nearly derail her life.

"I had all these costumes to make, and I didn't know how to use a sewing machine, which is the main reason I agreed to do it, since I thought it'd be a fun thing to learn," she says. "But that also led me into my first manic episode."

Spencer-Devlin wound up not sleeping for days. She completed the job, but something wasn't right. She left college after three years, and then suffered her first full-blown manic episode. The details are sketchy to this day, but she remembers waking up not remembering the past few weeks and trying to piece together what she'd been doing by checking her flight receipts.

Her parents immediately took her to a

doctor, who diagnosed manic depression and put her on lithium. She hated it.

"I couldn't stomach the idea of taking a pill for the rest of my life," she says. "I felt that my body had betrayed me, my mind was betraying me, and the only control I had was to take this pill."

Along with the sobering realization of her mental fragility, there was another reason Spencer-Devlin didn't like the lithium: She dug the mania.

"Yes it's very self-destructive," she says. "You pick fights with people, your temper is short, but you're also full of energy, have all these crazy ideas to do things, these grandiose thoughts. I didn't want to give up that amazing feeling."

But, as the mania lingered, she began to feel as though there was "a tornado or whirlwind in my chest cavity, so I'd look to quiet or quell that through alcohol, pot, any kind of downers."

And then, of course, there was the soul-sucking void of the depressive phases (which, for Spencer-Devlin, usually foreshadowed the manic phase), something that led, at best, to sleeping for days and, at worst, to attempts to kill herself. She tried to deal with the disease for two years after being diagnosed—sometimes on lithium, other times self-medicating with drugs and alcohol. A move to New York in hopes of acting or being a talent agent didn't work out, save for making her realize she was a lesbian. "It was the early 1970s, and there were a lot of couples-swapping parties," she recalls. "One night, I kissed a woman for the first time, and that was electrifying, one of those 'ah-ha' moments."

Sometime around 1976, after traveling with her parents to attend an LPGA tournament, another light bulb went on in her frenetic head: Why not try golf?

Spencer-Devlin thought that if she could dedicate herself to a game that took so much focus, concentration and regimentation in terms of practice and discipline, maybe she could get a handle on her illness. But she encountered a major obstacle when deciding to turn professional and whip her game into competitive shape on mini-tours. "There's a mind-body connection in everything creative and physical like, say, violin playing," she says. "Golf is the same. And I couldn't get that connection on lithium. There's a feel that you need in golf, whether it's cutting a drive, or hitting a delicate chip shot. There's a translation point from what your mind knows what it wants to do and when your body takes over. With lithium, it felt like that process was blocked."

Out went the lithium. Her game improved, but the manic episodes returned regularly—and with a vengeance. In a one-week period in 1977 or 1978 (she can't remember which), she was arrested twice for drunk driving and again for reckless driving. Shortly before qualifying for the LPGA Tour in 1979—at the relatively advanced age of 26—a friend turned her on to a doctor in Palm Springs, who told Spencer-Devlin he suspected the disorder wasn't mental as much as it was physical; it was, he said, a rather complicated sugar imbalance. He prescribed a combination of a rigid diet involving axing all the fun things to eat, drink and smoke, plus a regimen of nutritional supplements, including amino acids.

"The diet-and-vitamin thing was amazing as long as I kept my end of the deal," she says. "No white bread, no chemical preservatives, no recreational drugs, organic produce as often as possible. It took a lot of mental discipline, but as long as I stuck to it, it was manageable."

But any time she slipped, the potential for another episode was there. And when she slipped, she slipped hard.

"THE ENGLAND one is one of the best," Spencer-Devlin recalls. In early 1990, she thought she'd give the Women's European Tour a go. But dealing with the recent death of her stepfather was playing havoc with her emotions.

"I was invited to play in the Ford Classic in Woburn, England," she recalls. "The mania was coming, although I don't know if I was aware of that. The pro-am dinner the night before the tournament was in this fancy-shmancy, stately place. You were given a place to sit, but I was table-hopping and talking to someone at the head table, and they asked me to sit there. So I did. Then, one of the officials came up to me and said I couldn't sit there. That precipitated some screaming and yelling on my part."

Reports from English newspapers at the time said Spencer-Devlin "made an entrance . . . in the grand manner, dressed like a '20s cabaret star." When she was told to sit at a predesignated table, she reportedly slammed her fist on the table and said, "I am an American, and I am not to be treated this way. . . . Nobody tells me what to do. I am not going to keep quiet. I am an American and know how to behave."

"The next day, I was at the range getting ready to play, and an official brought a letter disqualifying me," she says. "I remember hanging around most of the day, giving some press interviews, with some pretty inflammatory quotes. I wound up in a hospital for a while and had an affair with the head nurse. . . . That was a good one."

In her time as a touring professional, Spencer-Devlin participated in tournaments in both manic and depressed phases. "The manic one I remember was in Italy. I was wearing knickers and a tie and playing while listening to headphones and singing songs. A depressive one came in Jamaica, not long after my stepfather died. I had a great caddy, and I remember telling him, 'You got to lead me around; I'm in really bad shape.' He led me to a sixth-place finish, but all I could think of was getting on one of those glass-bottom boats and slipping off the end without anyone noticing. Sometimes, it seemed that suicide was the only thing possible that could end the pain."

Instead, Spencer-Devlin jumped into the nation's 1990s culture wars when she decided to come out publicly in the pages of *Sports Illustrated*. She recalls the idea stemming from a reporter-player relationship cultivated with *SI* reporter Amy Nutt. "We had the disease in common," Spencer-Devlin says. Nutt was a bipolar fast cycler, someone who could experience three manic episodes in a day; Spencer-Devlin was a slow cycler, whose

» CONTINUED ON PAGE 16

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By Damian Wexler, Freelance health reporter

"Sometimes you'll give anything just to make it stop!"... says Dr. Santiago Rodriguez about digestive distress. He ought to know. After all, he's a world-renowned expert on medicinal botany.

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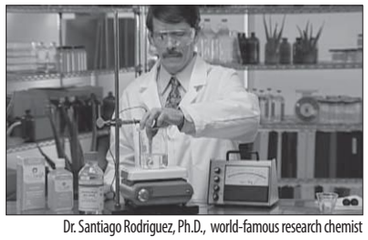

Dr. Santiago Rodriguez, Ph.D., world-famous research chemist

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THE GREATEST

LESBIAN, MANIC-DEPRESSIVE, GLASS-BLOWING GOLFER OF THEM ALL » FROM PAGE 15

manic and depressive mood swings could last weeks, if not months.

"That was our common thing. And Amy was one of the few people [with bipolar disorder] who I would talk to about it whose eyes didn't glaze over when I brought up how I dealt with it. She came up with the idea [to come out in the magazine]. My first reaction was 'You're fucking crazy.' I didn't want that notoriety, but then I thought about it for three, four, five months and decided to do it."

The decision was sealed, in large part, by the fact she'd been so open about her manic-depression, Spencer-Devlin says. Since arriving on the tour, she'd not only talked openly about the disorder with the media, but she had also adopted raising awareness of it as a crusade.

"That definitely was a thought I had," she says. "There's a place when you want to be honest about everything. There weren't a lot of people in the press or among my friends who didn't know, but the stand-up-and-be-counted part became very important to me."

"It was definitely a big story," recalls John Garrity, the reporter who wrote the story, along with Nutt. He flew to Laguna Beach in early 1996 and met with Spencer-Devlin and her then-partner, a music composer. "She'd be the first LPGA golfer to step forward. It was an extremely sensitive topic at the time and, honestly, a subject that was hurting the LPGA in a lot of ways. There were rumors that suggested the sexual orientation of LPGA players was entirely off the spectrum, and even though Muffin said the number of actual lesbians on tour was significantly less, the perception at the time was that a lot of sponsors weren't backing events because they didn't feel it was promoting the so-called 'wholesome family image' and they didn't want their brand names associated with that."

It wasn't an easy decision. Spencer-Devlin had to deal with how her sponsors, such as Callaway Golf, would react, not to mention her fellow players, LPGA fans and the general public. And, of course, there was the LPGA Tour.

The story ran in early April. Spencer-Devlin didn't lose any of her sponsors. Media outlets across the world picked it up. America's leading gay magazine, *The Advocate*, followed with a cover story. She started speaking up for equal rights for gays and lesbians, even serving as grand marshal in gay-pride parades.

The reception among straight players on the tour was also supportive. "They were like, 'Oh, man, well-done,' but the gay players were freaked-out—at least that's the way it seemed to me," she says. "None of them wanted to talk about it. At the time, I kind of felt alone."

Six months later, Spencer-Devlin received an email from a gay player on tour. It said something similar to "Look, we didn't know what was going to happen, and we were kind of freaked-out," she says.

The only significant fallout, in terms of outing herself, happened four years later. In 2000, around the time she was considering retiring from the tour due to back pain, the LPGA announced it was starting a Legends Tour, allowing players 45 and older a chance to compete against golfers in their age range.

But Spencer-Devlin realized she wasn't welcome—at least not at the first event. Apparently, a key sponsor was closely affiliated with the Mormon Church. And, she recalls, a friend in the meeting between that sponsor and the LPGA heard the sponsor didn't want her involved.

Personally, it stung. "If there hadn't been that issue, I might have geared up and played that tour. But because it did go that way, I kind of thought, 'Fuck it' and disappeared from golf for a few years," she says. "But, you know, I was ready for life after golf. So who knows? Maybe it all helped me."

This was also around the time her last major manic episode came; it was in New York and toward the end of a long-term relationship. Among the highlights were spending $20,000 in a shopping spree at a ritzy department store (two custom-made suits, a dinner jacket, a velvet three-quarter blazer, various ties and cuff links, and a couple of cashmere sweaters—all of which she still owns, by the way), being arrested for trespassing at the United Nations' headquarters and, the next day, trying to kick the back windshield out of a police car while being transported to Bellevue Hospital Center, 25 years after her first stay there.

After retiring in 2001 (she mounted a semi-comeback in 2004-05), Spencer-Devlin ended her designer diet and went back on lithium, primarily because "Dude, I wanted to eat chocolate and smoke a cigarette again."

Looking out for red flags (she knows that if she sleeps less than eight hours it's time to increase her medication, legal or otherwise), taking her meds, and relying on her close network of friends in and outside Laguna Beach has kept her disorder in key. A fitting testament to that reality occurred two months ago, when her mother passed away. In the past, emotional upheavals might have precipitated a manic episode, but Spencer-Devlin took this one in stride.

"If people suffering from bipolar disorder want advice, I'd say this: 'Take your meds, listen to your doctor and have at least two people—like [the seconds] they used to have in gun duels—who you can reach out to when you need to,'" she says.

THE MOST inept of the three men who comprise her foursome at Aliso Creek has no game. He dribbles his first tee shot, four-putts the first green and, by the third of the canyon course's nine holes, has lost three balls. Finally, he hits a drive that catches some air.

"Dude, if I had your swing tempo, I'd have won a million dollars every year on the tour," says Spencer-Devlin, without a hint of irony. And, damn, wouldn't you know that by the end of the nine holes, the guy says this was the most consistent round he'd ever played.

Spencer-Devlin doesn't play golf much anymore, having settled into what

"I COULDN'T BE MORE CONTENT"

passes as normal life for her. In 2006, she decided to get married again. (The first marriage was a civil ceremony that ended in 2000.) Although that union has since ended, it led her to the latest phase of a life marked by a bewildering number of phases.

"When you get married, you split the responsibilities up, and one of my tasks was getting gifts for the wedding's guests," she says. "We'd invited 160 people, so there were a lot of gifts to consider. I looked at the usual things, such as candles and stuff like that, but nothing seemed right."

For two years, she had watched her best friend, Megan Eckstrom, apprentice to master glass blower John Barber. Even though Spencer-Devlin has a natural penchant for acting (or acting out), she had never considered herself artistic. But, she figured, what the fuck? She asked Eckstrom to help her create paperweights as gifts.

Spencer-Devlin caught the glass bug. Hard.

"I absolutely caught it," she says. "In the beginning, it was like hitting a three-wood to an island green out of the rough. It was like golf in that you had to be single-minded, and I realized the same things that helped me in golf, such as focus, helped me in glass, and the same things I struggled with in golf, such as impatience, hurt me. Plus, I was making my living using my body again."

Something else was intoxicating for a person who had long danced on the edges of mental and physical extremes (among her many experiences, Spencer-Devlin counts parachuting, bungee jumping and fox hunting): It was dangerous.

"You're standing in front of a 2,100-degree oven, and if you don't pay attention, it's pretty easy to burn yourself," she says. "So having to pay attention the entire time was just as exciting for me in glass as it was in golf."

She learned the basics of the craft quickly, apprenticed for two years with Barber and, today, is a proud "glasshole," a member of the dozen or so Laguna Beach artisans, such as Gavin Heath, whom she rents studio space from, and his longtime associate Jerome Underwood, her mentor in the craft. She exhibits and demonstrates her technique at the Sawdust Festival, as well as displaying her wares at craft-guild shows on Laguna's Main Beach twice a month. She also creates custom pieces, including trophies for LPGA Tour events, and just received her first five-figure commission from a high-rent company looking for some artsy bling for its awards banquet.

Today, the once jet-setting, headline-producing, eccentric personality seems perfectly at ease in a life that finds her living in a one-room apartment next to the studio where she refines and works at her craft. And she wouldn't change a thing.

"If I would have known how to not have my manic and depressed episodes at the time, I wouldn't have had them," she says. "But the fact that I did, I think, is a reason for my happiness today. I know how to offset a possible manic episode and how to offset a possible depressing one. It's simplicity. Jet-setting and all of that is great, but, man, it's hard. It's impossible to set a routine, and for someone who has a mental illness, routine is so imperative.

"Plus, today, I'm imbedded in a passion, one I never thought I'd have," she concludes. "And I couldn't be more content."

Maybe this is just the latest weird chapter of a trippy woman's story who could go off the deep end—high or low—at any point. But spend an afternoon with Spencer-Devlin in her Laguna Beach studio or play nine holes with her, and one conclusion is hard to deny.

"There's no one like Muffin. That's the bottom line," says Kris Tschetter, a former LPGA player and longtime friend. "She is so open and honest and thinks outside the box and has such a real heart. You know how when you meet someone new, and you immediately connect with them? That's how I always felt about Muffin."

"She has always been her own person and walked her own path," says Amy Alcott, a member of the World Golf Hall of Fame and one of the sport's great ambassadors. "Not having walked in her footsteps, I can only imagine what all her adventures were like. But the ability to reinvent yourself, to find a new passion and to basically shape your own life? That's something that makes me think even more highly of her than when she was on tour, and she has been my friend for so many years.

"She went through so many experiences and crossed over and came out of it smelling like a rose," she concludes. "What's not to admire about that?" OC

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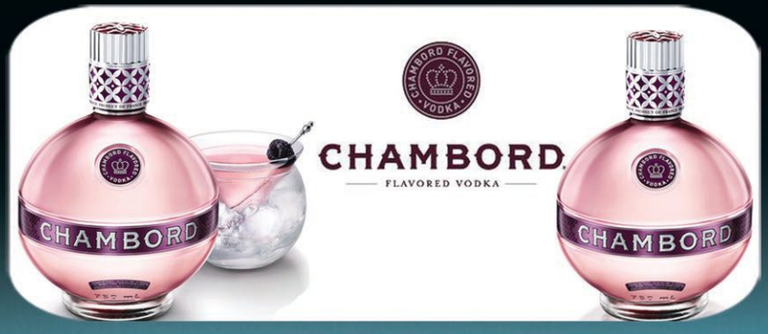

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[FILM]

Twisted Toons

Spike & Mike's Sick & Twisted Festival of Animation 2012

Dating back to the heady—or should we say "head"-y, and then pretend we just inhaled deeply?—days of '70s campus film festivals and pioneering DIY animators, the Spike and Mike Festival of Animation is up there with New Wave Theatre and Liquid Television for exposing the masses to risk of mental mutation. And the Sick and Twisted offshoot is the most potent strain. The onetime launch pad for folks such as Mike Judge and *South Park*'s Matt Stone and Trey Parker, Sick and Twisted delivers curated freak-out content in a way YouTube just can't match. As any kid knows, there's just something primal about little cartoon people violently and hilariously going nuts on one another—the term is "magic," isn't it?

Spike & Mike's Sick & Twisted Festival of Animation 2012 at the Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435; www.arttheatrelongbeach.com. 11:30 pm. $11. —CHRIS ZIEGLER

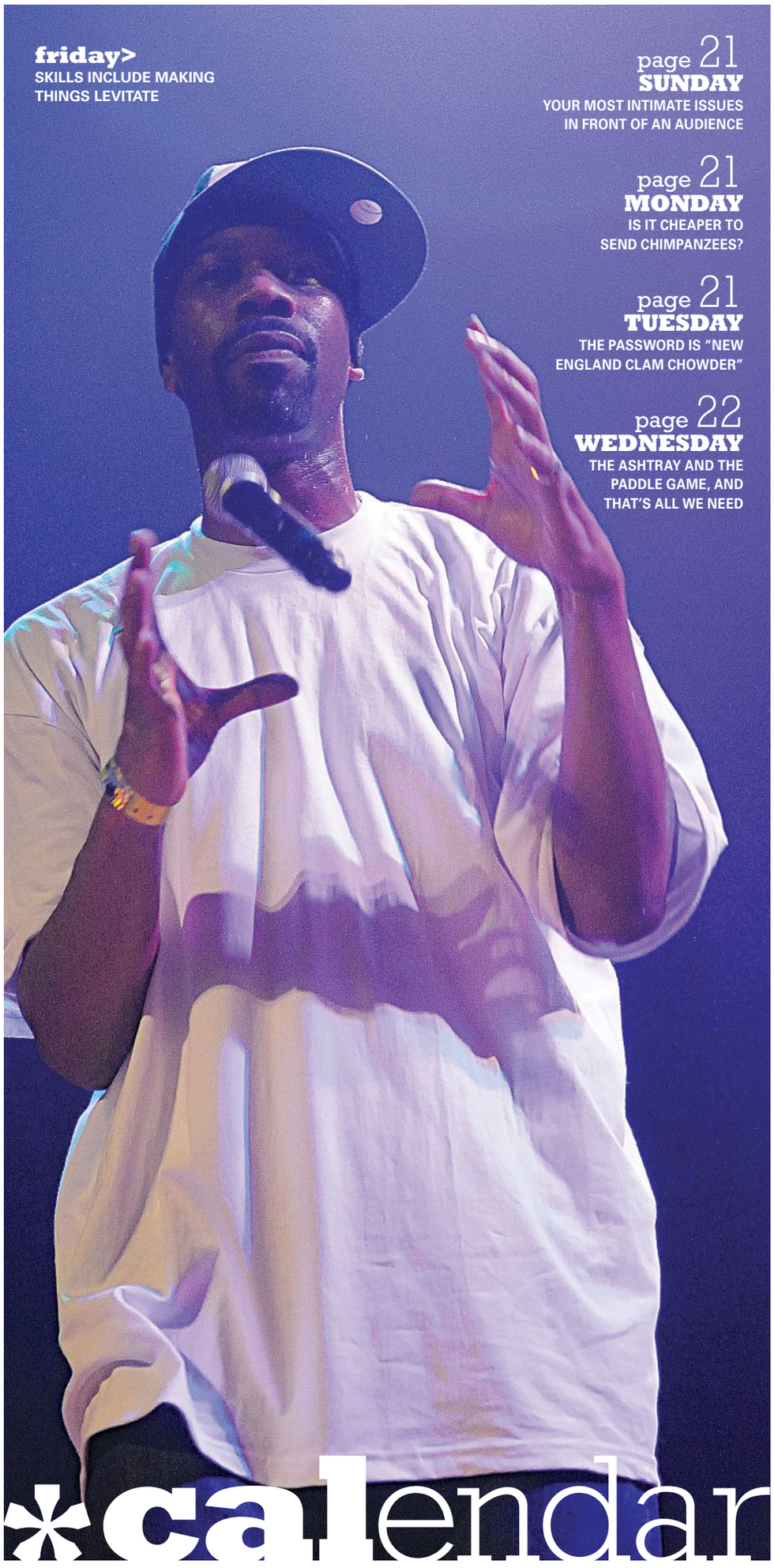
[CONCERT]

Dropping Rhymes

Andre Nickatina

West Coast rap pillar Andre Nickatina has been in the game since the mid-'90s, and although albums such as *Cocaine Raps* and *Tears of a Clown* shuttled him toward a certain national notoriety, Nickatina stayed just out of the spotlight by not popping bottles and dating models. And that, we have to admire. Perhaps it's the aversion to interviews (to keep up that mysterious persona), or perhaps he has other things on his mind (such as inspired music/film collaborations), but Nickatina keeps to his roots—with hundreds of songs filled with old-school, gritty rhymes, it's a good place for him. Catch him this week as the Where's My Money? tour stops by the Glass House tonight and the Observatory on Sunday.

Andre Nickatina with Prof., MUMBLS and Abstract at the Glass House, 200 W. Second St., Pomona; www.theglasshouse.us. 7 p.m. $22.50. —ERIN DEWITT



friday>
SKILLS INCLUDE MAKING THINGS LEVITATE

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SUNDAY
YOUR MOST INTIMATE ISSUES IN FRONT OF AN AUDIENCE

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MONDAY
IS IT CHEAPER TO SEND CHIMPANZEES?

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TUESDAY
THE PASSWORD IS "NEW ENGLAND CLAM CHOWDER"

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WEDNESDAY
THE ASHTRAY AND THE PADDLE GAME, AND THAT'S ALL WE NEED

*calendar

sat/05/19

[ANIMALS]

Jungle Jack

Jack Hanna *Into the Wild Live!*

Instead of experiencing wild animals with Jack Hanna via your TV, why not see them live, as he brings *Into the Wild* to the Carpenter Center? "Jungle Jack" introduces dozens of exotic animals, discusses wildlife conservation and even shares footage from his travels across the world. Hanna began his journey of educating and entertaining the public back in 1978 at the Columbus Zoo and hasn't stopped since. His shows include *Jack Hanna's Animal Adventures* and *Into the Wild*, as well as the new *Jack Hanna's Wild Countdown*. Now you have the chance to hear tales of wildlife adventures while also meeting some of Hanna's furry and feathered friends.

Jack Hanna *Into the Wild Live!* at the Carpenter Performing Arts Center, 6200 Atherton St., Long Beach, (562) 985-7000; www.carpenterarts.org. 2 & 7 p.m. $40. —JESSICA FORD

[FESTIVAL]

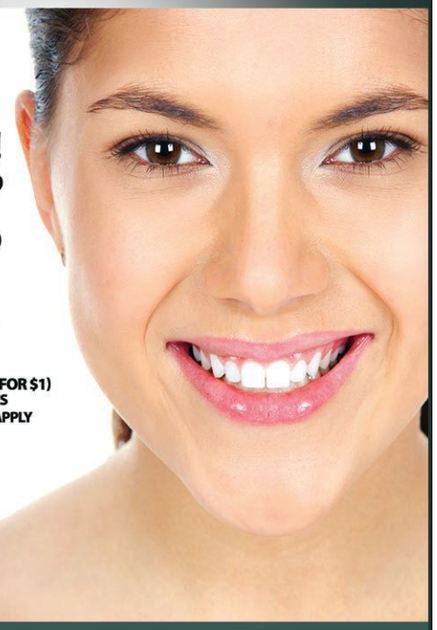
Have Pride

LONG BEACH PRIDE FESTIVAL

This weekend marks the beginning of the annual, much-anticipated Long Beach Pride Festival, set to take over the fair city and spread positivity, acceptance and mayhem. Along with local shops and bars proudly hanging rainbow flags and hosting individual raging parties, the main draws are the festival and parade. Gays, bisexuals, straights, transgenders, drag queens, cross-dressers and everyone in between are invited to drink, dance and be merry. Plus, this year's mainstage headliner is none other than Queen Latifah. Sunday's parade along Ocean Boulevard starts off nice and late (10:30 a.m.), and includes DJs, pep rallies, festive floats, awards and even more dancing.

Long Beach Pride Festival along Shoreline Drive, Long Beach, (562) 987-9191; www.longbeachpride.com. 11 a.m.; also Sun. $20. —ERIN DEWITT

IT'S A DENTIST VISIT, NOT A MOON LAUNCH!



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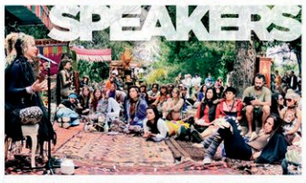

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Barbara Marx Hubbard "Becoming a Universal Species"
Mirabai Devi "Awakening into Divine Love"
Don Tolman "Whole Food Medicine Cowboy"
Sean David Morton "Extraterrestrial Contact"
Nicki Scully "Egyptian Mysticism and Planetary Healing"
Sebastian Copeland "Antarctica: The Global Warning"
Daniel Pinchbeck "2012: The Return of Quetzalcoatl"

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sun/05/20

[THEATER]

Sex Ed

Zelda Bing's Love Camp

We all remember Chris Farley's character on *Saturday Night Live* who gave "motivational speeches," the one who was "living in a van down by the river." It's hard to ever forget Farley's genius—and now Emmy-nominated writer/award-winning comedian Debbie Kasper comes up with a character that reminds us of that famous self-help skit. Meet Zelda Bing, a sex educator who has broken off from her tour to educate the LBC on love, sex, men and women. This one-woman standup act in the guise of a self-help seminar will have you laughing so hard you'll forget that most people really do need help in this department. So bring a loved one with you because part of the show is about sharing your "problems" with a licensed "sex educator"—you'll have a chance to find out the inside scoop on your mate.

Zelda Bing's Love Camp at the Long Beach Playhouse, 5021 E. Anaheim St., Long Beach, (562) 494-1014; www.lbplayhouse.org. 6 p.m. $20. —JOE LAPIN

[FESTIVAL]

Sweet Notes

Doheny Blues Festival

Full disclosure: We're jealous as fuck of Gregg Allman for two reasons. No. 1: *At Fillmore East*. No. 2: Cher. The man was enjoying her dark, exotic favors before plastic surgery turned her into Wayne Newton's weird-looking sister. (Today, she looks to have had more touch-ups than a '51 Chevy.) Allman looks just what he is—a rocker and blues man with more than 40 years on the road. This weekend, he's in good company alongside the Steve Miller Band, Buddy Guy, Johnny Winter, and West Coast icons Rod Piazza and the Mighty Flyers. There are three stages, microbrews and a wine lounge, international eats, and 30,000 people. Demand to hear "Whipping Post"—just don't get moonstruck.

Fifteenth Doheny Blues Festival at Doheny State Beach, 25300 Dana Point Harbor Dr., Dana Point, (949) 360-7800; www.omegaevents.com/dohenyblues. See website for schedule. $65 per day. —JACK GRIMSHAW

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mon/05/21

[EXHIBIT]

Sky High

NASA's 'Driven to Explore'

Big brother may have killed NASA's manned space-exploration efforts, but that doesn't mean the dream of navigating the final frontier is dead for future generations. Discovery Science Center hosts NASA's "Driven to Explore" mobile exhibit this week, letting children board an interactive RV to learn about the non-manned space options for which our government is still willing to foot the bill. Almost as exciting, right, guys? Dream away, children, and remember, the future isn't bleak; it's just dark—like the black holes replacing our souls due to budget cuts.

NASA's "Driven to Explore" Exhibit at the Discovery Science Center, 2500 N. Main St., Santa Ana, (714) 542-2823; www.discoverycube.org. 10 a.m.; also Sat.-Sun. & Tues. $12.95-$14.95. —AMANDA PARSONS

tue/05/22

[CLUB EVENT]

Sweet Speakeasy

JACK'S TEA ROOM

The tagline reads, "Remember Prohibition?" but thankfully, most of us missed that cruel, cruel time when decent folks couldn't legally catch a proper buzz. As far as retro decades, though, the '20s and early '30s had some darling fashion, swingin' music and excellent dance crazes. Harvelle's in Long Beach pays homage to the era with Jack's Tea Room, a weekly happening of cabaret, comedy, burlesque, jazz and dancing. It even provides free Charleston and swing lessons, should your moves be a little rusty. So go celebrate your right to get hammered whenever you so choose. Two-drink minimum? No problem!

Jack's Tea Room at Harvelle's, 201 E. Broadway, Long Beach, (562) 239-3700; www.harvelles.com. 9:30 p.m. $10. 21+. —ERIN DEWITT

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wed/05/23

[CONCERT]

Electric Heart

Devendra Banhart

Devendra Banhart comes to OC with a wandering-troubadour backstory that took him from boho megacities such as San Francisco and Paris to an official debut on Michael Gira's Young God Records, which unfurled into a nice healthy career as probably the highest-profile and most versatile space/psych/folk rocker of his generation. There are plenty of comparisons of his latest full-length, *What Will We Be*, to David Crosby, OC's lost visionary Phil Pearlman and or even Skip Spence, but what Banhart is really loved for is his ability to make an atmosphere and a moment at the same time. It's that flash of feeling and aura of the otherworld that'll make his songs last. With a full band, he thunders, but at this solo show, it'll feel like just you, the spotlight and him.

Devendra Banhart at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 8 p.m. $25. All ages. —CHRIS ZIEGLER

[FILM]

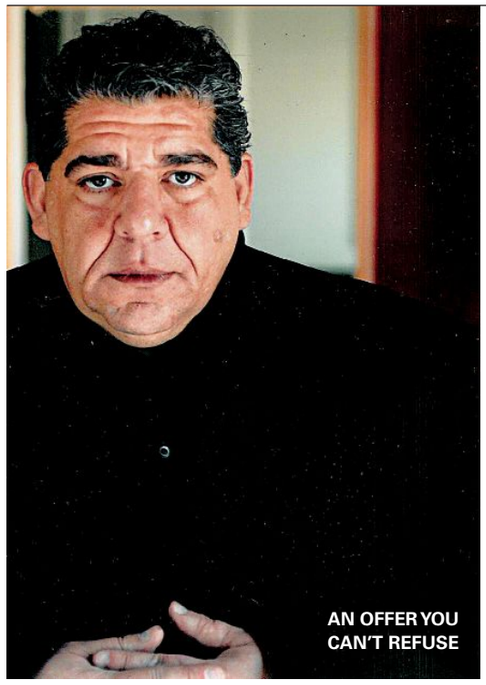
All You Need

THE JERK

In 1979, wild and crazy guy Steve Martin threw in the standup towel (after generating crowds bigger than rock stars while on tour) to co-write and star in his first feature film. Martin's absurdist turn as "poor black child" Navin R. Johnson, who one day realizes that he is not black, made him and *The Jerk* box-office hits. Watch as the endearing moron with a dog named Shithead goes from rags to riches and back again—and along the way supports important causes such as the fight against cat juggling. So, heat up your Cup O' Pizza and put on your Opti-Grabs, then catch a comedy classic that never goes out of style—just like your thermos.

The Jerk at Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701; www.regencymovies.com. 7:30 p.m. $7.
—STACY DAVIES

thu/05/24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[COMEDY]

Wise Guy

Joey 'Coco' Diaz

Someone else's misfortune can be damn funny. Meet Joey "Coco" Diaz, who, in another life, would've found fame as a hard-knocks knee-breaker on *The Sopranos*. But Diaz discovered his path while serving a brief jail sentence: He wanted to make people laugh. His frank, assertive, R-rated comedy style found him considerable success on the Los Angeles comedy circuit (plus roles in *The Longest Yard*, *Spiderman 2* and *Analyze That*), and now you can see him perform at the Irvine Improv. If for no other reason, go because you really don't want to piss this guy off.

Joey "Coco" Diaz at the Irvine Improv, 71 Fortune Dr., Irvine, (949) 854-5455; www.improv.com. 8 p.m. $17. 18+.
—ERIN DEWITT

[LECTURE]

Heavy Subject

Obesity Symposium

Cal State Fullerton wants to talk about the elephant in the room. And we're not referring to Tuffy the Titan here. Put simply, Americans are a bunch of fat asses. No doubt the intellectuals behind the university's latest symposium, "Obesity Prevention Through the Lifespan: Reflections of the Past and Visions of the Future," will find a more professorial way to say it. Organized by College of Health and Human Development dean Shari McMahan, the eight-hour event focuses on obesity prevention and intervention projects, as well as increasing collaboration on such projects between students and faculty members. We're burning calories just thinking about it.

"Obesity Prevention Through the Life Span: Reflections of the Past and Visions for the Future" at the Kinesiology and Health Science Building, Room 199, Cal State Fullerton, 800 N. State College Blvd., Fullerton, (657) 278-8145; www.calstate.fullerton.edu. 8:30 a.m. Free.
—BRANDON FERGUSON

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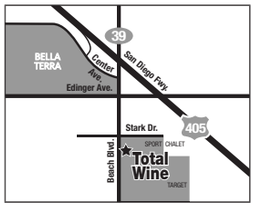

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LAX-12-0514LifeStyle-TAB

The Pho Frontier

The new proliferation in South OC bodes well for the assimilation of Vietnamese food

BY EDWIN GOEI

If Little Saigon is to Vietnamese restaurants as LA's seminal Chinatown is to Chinese food, then Lake Forest might be OC's San Gabriel Valley. For a bedroom community with a relatively low Asian population, Lake Forest now has more pho restaurants per resident than neighboring Irvine, a city with significantly more Asians.

If that's true, Pho Bo Vang is the Methuselah in South County's budding Vietnamese restaurant scene and arguably the benchmark as pho slowly spreads into OC's other Dixie cities. Though it has reportedly changed hands a few times, it's still family-operated. The restaurant looks as if it were surgically transplanted from Bolsa. Its mirrored walls make the small room look bigger than it is. Its customers, no matter their demographic, all know to order the pho with the jellied bits of tendon, to wrap the cha gio in the lettuce leaf before dunking it in fish sauce, and to squirt the hoisin and Sriracha with abandon.

Oh, that pho: The noodles flow naturally in the soup. Bo Vang's broth is bright and anise-scented, ladled scalding-hot from giant stock pots you can see being skimmed and coddled through an open door into the kitchen. As toppings, the tai, sliced raw beef, can be a bit too chewy, but the tripe is flawless, the most tender stomach lining you'll never need to chew. The beef balls bite with a spring-loaded resilience.

But if Lake Forest is South County's pho capital and Pho Bo Vang its elder statesman, then San Juan Capistrano is still the uncharted pho frontier, with Ann's Pho & Teriyaki its Daniel Boone. Being the only restaurant in town offering Vietnamese food, Ann's Pho & Teriyaki is also an all-purpose Asian eatery catering to those who might not care that its roster of pho, udon and chicken chow mein does not hail from the same country. Recently claimed from a failed Chinese establishment, with stylish booths and modern art on the walls, it puts up a valiant effort in introducing pho to the community.

So far, its Asian customers are the only ones taking on the pho. Everyone else seems content ordering stir fries with a side of salad and brown rice. There's an excellent fried-chicken-wing appetizer tossed with diced green peppers and scallions that mirrors the classic salt-and-pepper preparations so well you could conclude the restaurant is, at its heart, a Chinese one. But Ann's Pho & Teriyaki also produces a good bowl: Despite slightly undercooked rice noodles and a broth lacking in anise and spice, the soup is showered with finely minced scallions and cilantro as though it were confetti. The seafood variant—with shrimp, chunks of white fish, scallops, mussels, and squid scored to look like a pineapple—is as worthy a bastardization of pho as any.

PHO: IT'S WHAT'S FOR SOUP

JOHANNES DEWALD

The best proof that the assimilation of pho is in full swing in South OC is in Foothill Ranch. Maison de Pho is owned by a recent Japanese immigrant, located in a food court and operated entirely by a staff of Hondurans. These gents, who told me they were trained in the Vietnamese kitchens of Lake Forest, can wok-toss fried rice with the best of them, using bits of barbecue pork, peas, carrots, Chinese sausage and a calculated amount of shrimp. At the front of the house, the servers are well-versed in what is expected of a Vietnamese restaurant. Bean sprouts and basil automatically arrive as garnish for anyone who orders pho. A thimble of peppered lemon juice is served for those who opt for a plate of the excellent, lightly battered garlic shrimp. The rest of the menu is indistinguishable from those seen in Little Saigon, and most dishes are executed rather well. The rice plates come complete with cha and barbecue pork that's actually preferable towls of pho reek of the unrefined musk of beef and have an excess of noodles, they are decent, with cuts of brisket thick enough to pass for a Texas barbecue.

Most of all, this hints at the future of pho and Vietnamese food, when the people preparing it and the people eating it aren't always going to be the same as the people who introduced it to our culture. It won't be long before pho will cease to be ethnic and will be as American as, well, tacos and pizza.

PHO BO VANG
23764 Mercury Rd., Lake Forest, (949) 707-5768. Open Mon.-Fri., 10 a.m.-8:30 p.m.; Sat., 11 a.m-8 p.m. Dinner for two, $15-$30. No alcohol.

ANN'S PHO & TERIYAKI
31654 Rancho Viejo Rd., Ste. D, San Juan Capistrano, (949) 488-789; annsphoandteriyaki.com. Open Mon.-Sat., 11 a.m.-9 p.m. Dinner for two, $15-$30. No alcohol.

MAISON DE PHO
26612 Towne Center Dr., Ste. B, Foothill Ranch, (949) 586-4841. Call for hours. Dinner for two, $15-$30. No alcohol.

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» GUSTAVO ARELLANO

The Rise of Primo-Mex

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An interesting trend is rising in Orange County: the emergence of second-generation Mexican food entrepreneurs continuing their family tradition, but tweaking the model to stay relevant. At the Northgate Supermarket empire, the children of the González clan are assuming leadership roles and heading their bakery department; meanwhile, Taco Maria's Carlos Salgado and Gabriel Zambrano of Soho Taco (children of restaurateurs and meat men, respectively) are pushing their luxe *loncheras* to gourmet heights.

But the most promising project is happening at Rubalcava's in Placentia, where Roland Rubalcava is single-handedly inventing what I'll call primo-Mex cuisine: creations by the children of Mexican immigrants who are Americanized but not *pocho*, who spend their weekends with cousins and friends grilling up carne asada and hamburgers side-by-side and hitting up Angels or Dodgers games fueled with brewskis and recovering the following day with *mami*'s menudo or birria. For them, the Cal-Mex combo plate is alien, but the bacon-wrapped hot dog is as Mexican as Vicente Fernández. It's fusion cuisine that doesn't call itself that, one that calls itself Mexican even if its makers spend most of their days speaking English.

Rubalcava is the perfect person to do this; he comes from the family behind La Reina markets, the mini-chain with outposts in Anaheim and Orange that make some of the best tortillas in Orange County. With his father and his siblings, they spun off on their own about six years ago, running a full-fledged meat market and a bakery with bolillos as fluffy on the inside as cotton, as sturdy on the outside as an empanada. The pan dulces are sweet and baked nonstop; the *quinceañera* cakes are already a North County institution. Rubalcava's also features a full-fledged *taqueria*, with massive tacos holding Mexican-meat cuts, gargantuan burritos, humongous tortas—food that pleases working-class wabs and football players from Esperanza High alike.

But here's the exciting part: Rubalcava is experimenting. He's not content with a mere Sonoran dog; his version is more structure than supper, a hollowed-out bolillo with shredded bacon, jalapeños and a hell of a lot of cheese. Toritos are just about to debut, a staple of Sonoran cooking that finds chile güerito shells stuffed with shrimp, wrapped in bacon, then fried; Rubalcava tweaks this bar snack by making the shrimp as creamy as crab cake. He's even cribbing an idea from his *chilango* customers and ready to debut a tamale torta—a toothsome tamale stuffed inside a bolillo, then lightly decorated with salsa. None of these items is on the menu yet, but he will happily make them for anyone who asks. Better yet, go Sunday evening; Rubalcava is about to debut a dinner menu that will truly let his primo-Mex freak flag fly.

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*Valid M-F 11:30am - 3pmw/purchase of breakfast or lunch

Gilroy's Biggest Fan!

Mike Dimmitt of Garlic Scapes

Mike Dimmitt was next to impossible to get ahold of. We'll just accept his excuse that he was in the process of moving. A purveyor of the so-called stinking rose, the Garlic Scapes luxe *lonchera* is also known for some tasty chili. Now if only he sold breath freshener for afterward . . .

ON THE LINE
» ANNE MARIE PANORINGAN

Your earliest food memory:
My father's firehouse biscuits and gravy. He would make this every weekend. He was a fireman and the designated chef for his firehouse. My mom didn't cook.
Favorite meal growing up:
Casa de Taco, a La Habra taco joint. I would get the bean-and-cheese burrito with rice and green onions. They would call it "The Mike burrito."
Most undervalued ingredient:
Cumin. When I make chili, I use way more than most people. It's a way to control the smoky flavor.
How did the idea for a truck come about?
Looking for an inexpensive way to get good food to the masses.
Tell us about your award-winning chili.
I've been cooking for about five years in the international chili society circuit. I have one of the few first-place People's Choice awards. It's been a ton of fun [meeting] great people. The recipe has morphed over the years, but people still say the chili they are eating from the truck is some of the best.
Any failed garlic experiments?
When working on a garlic dessert, our garlic strawberry shortcake didn't go so great. The flavors just didn't work.
Did grilling cheese on the OUTSIDE of the bread start off as an accident?
I wish I could take credit for this one, but there are other trucks that have worked this one out. Ours just took time trying to figure the right kind of cheese to use on the outside and how to get that garlic flavor just perfect.
What did you think of the Gilroy Garlic Festival?
Gilroy is an amazing town. Forget the festival: They have a whole garlic-themed park. It was like a small Knott's Berry Farm, but all garlic. I think it was called Garlic World or something. It was awesome. It's what sparked my idea for the truck.
Would you like to open a brick-and-mortar, operate an additional truck, stay exactly the way things are, or something else?
My goal is to open a small, divey bar with really great food. Nothing fancy, but a place where people could get great whiskey, beer and food. And to have my wife working with me. I dream small [*laughs*], but I want to always run a truck in Orange County, no matter what.
When you're not in the kitchen cooking, what are you doing?
I am booking events and returning emails, phone calls and text messages. If I'm not working, I'm with my kids, doing football practice or playing video games.
How did you and your wife meet?
We've been together since our sophomore year in high school. We met at Whittier Christian High in history class. I was cheating off her test, and she got angry. No lie.
What were you doing up until five years ago?
I was working in the social services area of the city, mentoring troubled youth. Far, far away from food and trucks.
Do you have any skills that are non-food-related?
I play the guitar and am pretty good at video games. I like playing *Modern Warfare 3* with my kids; it bridges the generation gap.
What would you be doing if you weren't in this business?
I would no doubt still be working with troubled kids. I think that it has been the best fit for my personality. I loved working with teens.

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BILL ESPARZA

PREPPING THE KRAKEN

Gringos On Vacation

Tacos Kokopelli finds next-wave chefs taking it to the Tijuana streets

¡TIJUANA SÍ!
» BILL ESPARZA

In order for a parrilla to continue to burn, there must be some fresh mesquite added to ensure its vibrancy. And it's an apt metaphor when considering the Baja-cuisine renaissance. There have been a handful of bland attempts by Tijuana's Culinary Art School grads to open their own restaurants, but they've yet to attain Baja's culinary velocity.

Just when it seemed no one was really stepping up, Tacos Kokopelli appeared—at a street stand in downtown Tijuana, laying down inspired, badass tacos cooked on a mesquite grill.

Chef Guillermo "Oso" Campos Moreno, his brother Pablo Campos, and Orlando "Cricket" Miguel del Monte opened Tacos Kokopelli (named after the Hopi god of fertility and mischief) five months ago, and they have already made a name for themselves around town. Oso—the backbone of the operation—attended the Tijuana school, then went on to work in restaurants throughout Mexico and the Michelin-starred Oud Sluis in the Netherlands before returning to Tijuana.

"The street food in Tijuana is growing in a more gourmet way, let's say, but in Tijuana, the street food has always been great—it just keeps getting better and better," say Campos. Kokopelli is a natural extension of that culture; consider the castigo azteca (Aztec punishment), with toasted, dried red chiles and peanuts, as well as red bell peppers with sage, or the extra-hot XXXX, which consists of roasted habaneros in an olive-oil emulsion. The signature taco is the *gringos en vacaciones*. The tortilla is made from nixtamal at a local *tortilleria*, with a grilled Anaheim chile filled with melted cheese and a marlin pibil (Yucatan-style adobo marinade) topped with purple onions pickled with habaneros and creamy slices of avocado.

The Kraken taco (named after the mythical sea beast) has mesquite-grilled octopus in a Mexican pesto of poblano chile peppers, cilantro and secret seasonings that rest atop a tortilla riding a surfboard of green Anaheim chiles. If this Kraken had arrived in Argos, the people would have rejoiced. There's also a taco Mixteco (shrimp in adobo), a portabello mushroom taco (a.k.a. huitlacoche del norte) and whatever else the chef feels like. If you're lucky, he'll bust out the rasta taco: shrimp in Mexican pesto with roasted yellow and red bell peppers, plus black olives.

From the "off-the grill" menu, try the Black Harder (English translation of the famous Tijuana seafood chain Negro Durazo) ceviche. Fresh sole is flash-cooked in lime and given a murky stain from brackish squid ink. The ceviche sits on a spread of mesquite-roasted tomato that gives enough tang for the dish to be devoured without further additions.

The Tacos Kokopelli team is boldly leading the next generation of Tijuana chefs with an original concept and style that stands as a shining example. This is a destination to hit every time you're in town. The trio just opened a restaurant a few blocks away in the Cacho neighborhood, but the stand is where you want to be. Sitting outdoors with beer in paper cups, living high off practically nothing—this is the Tijuana you've heard about.

From a May 10 Stick a Fork In It post.

TACOS KOKOPELLI
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Tacos Kokopelli Restaurant, Calle Brasil, Ste. 8917, Colonia Cacho, Tijuana, B.C. Open Tues.-Sat., 1-9 p.m. Visit Tacos Kokopelli at facebook.com/tacos.kokopelli.

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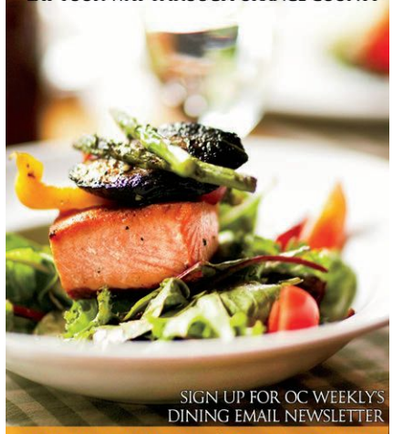

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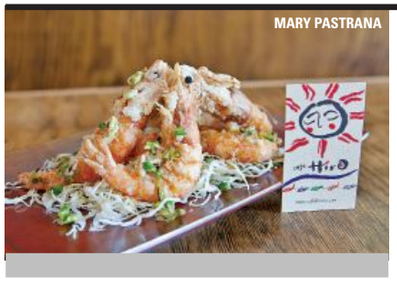
Crunchy Crustaceans

Fried Whole Shrimp at Cafe Hiro


MARY PASTRANA

EatthisNow
» EDWIN GOEI

The first thing I do when I walk into Cafe Hiro is wave to the man himself, chef Hiro Ohiwa. The second thing I do is look at the blackboard. Sure, there's the regular menu, on which the uni spaghetti resides, but with chefs such as Ohiwa, I pay close attention to what has been scribbled on this temporary list, for there are bites offered here that are often reflective of not just the season, but what Ohiwa thinks I should eat.

Some things are routinely rotated out, not to be seen again for months, if ever. But one recent addition has stuck around longer than most: The fried whole shrimp has been there the past three visits I made. A spin on the classic salt-and-pepper dish you've probably seen at Chinese restaurants, Ohiwa sometimes showers his simple, lightly battered shrimp with tongue-numbing Japanese hot pepper. You eat it heads and all, crushing the crispy rendered skull between your teeth, relishing the sweet tail meat, and then plucking what crumbs and wok-tossed scallions may remain on the plate with your chopsticks.

I can't guarantee that particular shrimp will be there when you decide to go, but there is yet another reason to visit Cafe Hiro sooner rather than later. Cindy, Ohiwa's front-of-the-house manager and one of the best servers in the universe, is expecting a baby and leaving her job by the end of the month. She told me Ohiwa convinced her to stay after she had her first child, but with the second one on the way, it would be impossible. She will be missed. So go before both the fried shrimp and Cindy are gone. *From a May 10 Stick a Fork In It post.*

CAFE HIRO
10509 Valley View St., Cypress, (714) 527-6090; www.cafehiro.com.

DrinkoftheWeek
» GUSTAVO ARELLANO

Talk, Dark & Handsome at VLVT Lounge

VLVT Lounge in downtown Santa Ana is not the place for a relaxing meal: Dance music not only thuds throughout the evening and weekend afternoons, but it also obliterates all conversations. The service is friendly but lackadaisical, and the food is fine but filled with bar standards—the better to soak up the gay club's drinks, which are stiffer than an *Advocate* underwear model.

Like, seriously stiff. The bang-for-the-buck ratio between a drink's price and its potency is among the best in Orange County, the better to fuel this rambunctious place, where old queens sit at the bar to appreciate the strata of gay life in OC and themed nights ensure a—yes!—gay old time for all, heteronormative or not. The martini still rules drinking culture here—it's like *Sex and the City* never jumped the shark—with many flavored vodkas, two of which team up to create the Tall, Dark & Handsome.

THE DRINK
The drink isn't actually tall, served instead in a Dizzy Cocktail glass. But everything else about the drink is truth in advertising—and then some. Although flavored vodkas are a bit cheeky, the chocolate- and espresso-flavored vodkas blend well, creating equal parts sweetness and zip. I don't think I tasted any vermouth, and there's no twist; it's just pure, unadulterated vodka, better for the end of the meal than the beginning—or with no meal at all. This cocktail won't win any awards, but sometimes, all you want to do is get hammered with the techno version of "Mais Que Nada" as your soundtrack and videos of ridiculously endowed men in their underwear suggestively licking lollipops on the wall—not that there's anything wrong with that. *From a May 11 Stick a Fork In It post.*

¡PAPÍ CHULO!
MARY PASTRANA

VLVT LOUNGE
416 W. Fourth St., Santa Ana, (714) 664-0663; www.velvetoc.com.

Coming to America

More culture-clash yuks than comedy revolution in Sacha Baron Cohen's *The Dictator*

BY KARINA LONGWORTH

In his third collaboration with director Larry Charles, Sacha Baron Cohen plays Admiral General Aladeen, the young, dumb dictator of a fictional North African nation. Under his rule, oil-producing, uranium-enriching Wadiya is a hostile threat to global peace and capitalism. And yet, Aladeen himself is so attracted to Western culture that he has commanded a parade of American celebrities to have sex with him (Megan Fox plays "herself"), taking Polaroids afterward as proof. It's not a "fuck you, America!" power thing (that's a fetish saved for another character, one *The Dictator* codes as unequivocal slime). "I really want someone to cuddle," Aladeen confesses, then gazes longingly at walls covered in photos of his celebrity conquests. A poor little rich boy with no limits and no one to love, he's sort of the Muslim extremist version of Arthur.

He might not even be a murderer: Unbeknownst to the self-absorbed leader, everyone Aladeen sentences to death is smuggled to safety by his resistance-minded executioner. Soon, Aladeen's brother (Ben Kingsley) attempts to sell him out, hiring a goat-fetishizing look-alike (also played by Baron Cohen) to serve as Aladeen's double as they all travel to New York to defend Wadiya's nuclear program to the United Nations. The plan is to have the real Aladeen killed, then coach the fake into using the U.N. speech to renounce Aladeen's regime and announce Wadiya's impending transformation into a democracy. (Kingsley's character is no human-rights champion: He needs Aladeen out of the way to exploit Wadiya's oil.) The dictator escapes his scheduled assassination and ends up outside the U.N. in bum garb, leading the gathered protesters in a cry against the "illegitimate" leader addressing the assembly inside.

This draws the attention of Zoe (Anna Faris), a crunchy Brooklyn activist who mistakes Aladeen for a dissident and welcomes him into her refugee-staffed Williamsburg food co-op. While plotting to overthrow the impostor and take back Wadiya, Aladeen uses his disciplinary talents to reform Zoe's store and falls for her in the process. This subplot activates the film's most successful joke: *Of course* a despot who rails against democracy while accumulating gold-plated Hummers and watching *Real Housewives* would feel at home in a place where "resistance" to the American mainstream revolves around the rigid dictates of political correctness and the consumption of luxuries such as coconut water. Faris gets most of the film's freshest, funniest bits: Zoe's memory of her time in a "feminist-mime workshop" made me laugh harder than anything Baron Cohen did the whole movie.

WADIYA LOOKING AT?

Ali G and Borat were such genius characters because Baron Cohen immersed himself so totally while thrusting himself out into the real world and into contact with unsuspecting strangers. *The Dictator*, in contrast, exists purely in movie world: Although there was apparently much improvisation on set, there's no interaction with "real" people. Baron Cohen reportedly stayed in character between takes on *The Dictator*, but I'm not convinced he stays in character *during* takes. The character doesn't seem to amount to much more than an imprecise, inconsistent accent and an unapologetic, played-for-laughs proclivity for rape, in a film dedicated to the rehearsal of old-hat culture-clash stereotypes that generally fail to unearth anything new about any of the cultures involved. Aladeen is so implausible as a real-world construction that neither character nor actor takes him seriously—in one early scene, during a speech about how Wadiya is developing uranium for "peaceful purposes," Aladeen gets the giggles. Twice.

> As a comic stunt and a political statement, the film seems to exist to support its climax, in which the "real" Aladeen tries to sell America on the perks of a dictatorship but ends up illuminating America itself.

One of Aladeen's accomplices realizes that the Supreme Leader has been transformed by his Brooklyn sojourn when he starts working Yiddish words into conversation, but he shouldn't be surprised, given that Aladeen's comic sensibility is thick with borscht. ("Twenty dollars a day for Wi-Fi?!?" he exclaims on checking into his hotel. "And they call *me* an international criminal!") Eventually, the staleness of Aladeen's one-liners starts to seem like the joke in and of itself—that's gotta be the only reason why there's an *Eat Pray Love* punch line in this movie . . . right?

Much of the material that isn't dusty feels strained, as if the film is reaching to simulate the anarchic *no you didn't!* moments that Baron Cohen's previous vérité experiments stumbled into. But even in its manufactured boundary-pushing—a flash of full-frontal Baron Cohen, another scene set partially inside a birth canal—*The Dictator* never really risks anything.

As a comic stunt and a political statement, the film seems to exist to support its climax, in which the "real" Aladeen tries to sell America on the perks of a dictatorship but ends up illuminating America itself. ("Your media would appear free but be secretly controlled by one person and his family!" "You could fill your prisons with one particular racial group!") As a punch line hammering home the film's core polemic—basically, that "freedom" and "tyranny" aren't black and white or mutually exclusive—it's pretty great. But it doesn't justify the film-long setup that precedes it. It suggests what could have been had Baron Cohen and Charles played the material a little straight and given the movie's world stronger ties to our real world. Great satire, after all, is funny because it's true.

THE DICTATOR
was directed by Larry Charles; written by Sacha Baron Cohen, Alec Berg, David Mandel and Jeff Schaffer; and stars Sacha Baron Cohen, Ben Kingsley and Anna Faris. Rated R.

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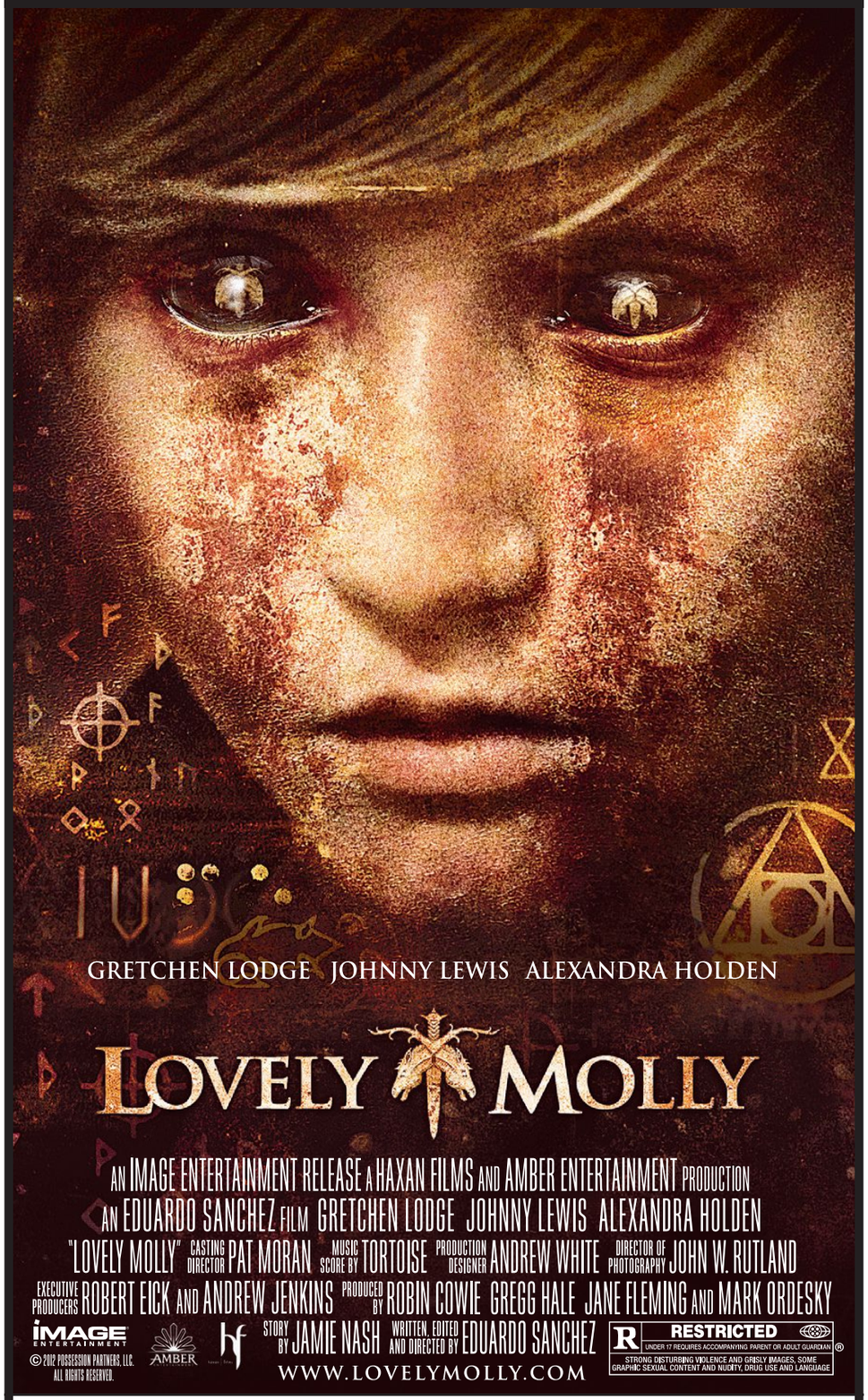

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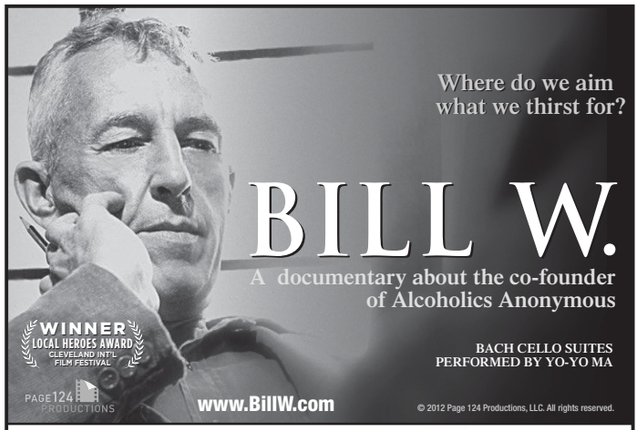
opening

BATTLESHIP Every once in a while, a movie comes along that's so utterly shameless that it achieves a certain grandeur. Peter Berg's *Battleship*, which I swear to God is described in its Wikipedia entry as an "American science fiction action naval war film," is one such movie. This $200 million hail to the fleet, which takes up the unusual task of extrapolating a story arc from that game with the little red plastic pegs, principally remembered as being easy to cheat at. During the RIMPAC naval exercises in Hawaii, the Hopper brothers—loose cannon Alex (Taylor Kitsch) and straitlaced Stone (Alexander Skarsgard)—along with Rihanna, naturally, find themselves their nation's only line of defense against space invaders who've splashed down in a few crafts, quite reminiscent in their intricately shifting movable-parts design and metallic cacophony to leftover Hasbro *Transformers*. Peter Berg, creator of *Friday Night Lights* and director of the estimable *The Rundown*, is in street-fighting mode here—that is, he does not hesitate to pull any dirty trick in order to get the job done. When the F-14s came out for a triumphant flyover, I looked around the room to find the moron who was applauding only to realize that it was me. **(PG-13)** Nick Pinkerton. *Countywide.*

THE DICTATOR See "Coming to America," page 32.



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Tricky Dicks

Maverick Theater's version of *Frost/Nixon* captures the tense, historic interview perfectly

BY JOEL BEERS

This may be the first time in recorded history that the movie *The Avengers* and the play *Frost/Nixon* get double-billing in a sentence, but just as you don't need to watch the horde of Marvel movies that set up the box-office blockbuster, you don't need intimate knowledge of Richard M. Nixon's tumultuous political fall to enjoy the play.

Peter Morgan's 2006 work, turned into a film two years later, doesn't get too caught up in the intricate details of the Watergate burglary that eventually led to the cover-up that derailed Nixon's presidency. But for someone without some working knowledge of that chaotic period in American history, it might be hard to appreciate the full impact of the interview British talk-show host David Frost conducted with the weary Nixon three years after his resignation.

That interview, along with its build-up and backstory, is the basis for this smart, insightful drama suffused with intensity and conflict. It's not a history lesson, a 100-minute Nixon-bashing session, or some tired re-enactment; it's an intriguing mental chess match and a compelling character study of two very different men whose similarities become more fascinating than those clear differences.

That's a credit to both Morgan's sharp, carefully measured script and Brian Newell's direction. Newell stages the show on a long platform sticking out from the center, which is the setting of the interview. During those scenes, lights pop up, making it seem as if the audience isn't watching a play as much as an interview in a TV studio. It makes things very intimate, but the three TV monitors that frame the space, which usually show Nixon speaking, create a visual distance. Your eye may be focused on the people in real time and space, but out of the corner of your eye, you're watching the disembodied televised image. This creates a fascinating visual ebb and flow that underscores the dual battlegrounds of this struggle: the desperation on the part of two men to claim victory, and the TV screen that, through the reductive power of the medium, eventually crowns that victor.

A range of characters is on the periphery, most notably a hard-boiled military officer and Nixon's chief of staff, Jack Brennan (Mark Coyan); Frost's prim and proper producer, John Birt (Robert Dean Nunez); and two American journalists (Rob Downs and Ben Green) brought in to help research Nixon's presidency for the telegenic but investigative-journalism-challenged Frost. They serve as a chorus of sorts, commenting on the behind-the-scenes stuff that needs to be dealt with in order to get to the heart of the play: the 12 days of two-hour interviews Frost conducted with Nixon in April 1977 in the living room of a house in OC's Monarch Bay. Morgan succinctly condenses the six hours of televised footage, showing how Nixon dominated most of the filming, as well as how Frost skillfully exploited the chinks in his armor, ultimately leading to the endgame that would shock and surprise an estimated viewing audience of 45 million, still the largest audience for a news interview.

V IS FOR VILLAINY

Joe Parrish may lack the huge head and sagging jowls of Nixon, but he looks and sounds just enough like him to make his portrayal work visually. Considering Nixon is one of the most recognizable—and caricatured—faces in America history, that's critical in a role like this. Even more important, though, is capturing some of the complexity of this incredibly complex figure. And Parrish's blend of weariness and battle-honed aggression is spot-on. David Herbelin looks and sounds even less like Frost; though he may not resemble the jet-setting playboy, his portrayal of Frost's transformation from cavalier talking head to gritty journalist rings just as authentic.

The genius in Morgan's play is that it early on stops being a play about two historical figures and becomes a story about two very real men. Issues of fame, redemption, fear and rejection reverberate, and while it's easy to choose sides—Nixon was a liar, for fuck's sake!—it's also easy to care deeply about these two men. For those who know the era well, this production is a satisfying reminder of why Watergate and everything that followed remain such an integral part of American politics and history. For those who don't, maybe it will inspire them to learn more about these interviews and explore the life and legacy of Orange County's most famous—and infamous—native son.

FROST/NIXON
at Maverick Theater, 110 E. Walnut Ave., Fullerton, (714) 526-7070; www.maverick theater.com. Fri.-Sat., 8 p.m.; Sun., 4 p.m. Through May 27. $22; students, $10.

TRENDZILLA
» MICHELLE WOO

RIP, Betsey Johnson Store

I remember the first time I wore a Betsey Johnson ensemble. I was looking for a dress for a college formal, and when I walked into the designer's spunky-cool shop at Fashion Island, there it was: a pink, cupcake-like confection billowing with tulle ruffles and wrapped in a sash. As I slipped it on, looking as if I were Asian Barbie Prom, I had to resist the urge to start twirling.

It was recently announced that the Betsey Johnson fashion line has filed for bankruptcy, and while I've outgrown the frilly mini-frocks, the news feels as though it's the end of era. The rag-doll-haired style heroine, known for doing cartwheels after her runway shows and spontaneously launching into the splits, brought a wild energy to the fashion world and helped us embrace our inner '80s-punk princess. "Girls do not dress for boys," she once said. "They dress for themselves and, of course, each other." Which is good because guys hated those leopard ankle platforms, crazy floral tights and ridiculous rhinestone rings that could double as weapons.

While most of the Betsey Johnson stores will be closing soon (sob!), it's not the last we'll be seeing of the 69-year-old designer. Her lower-priced label will still be available in department stores such as Macy's, and she still plans to have a runway show at New York Fashion Week next September. Best of all, she'll be starring in a reality show with her daughter, Lulu, who's trying to start her own clothing line. The series, *Betsey + Lulu*, will follow their zany journey, which I'm sure will involve sequins.

In the meantime, grab some cool Betsey gear while you can. The Fashion Island location is having a liquidation sale, and everything in the store is 20 percent to 50 percent off. Among the online finds are mesh bow stud earrings ($24; originally $30), a Betsey Babe strap watch ($52; originally $65) and Lizzy combat boots ($75; originally $149.95).

A tip: *Hurry.*

MWOO@OCWEEKLY.COM

BETSEY JOHNSON
at Fashion Island, 807 Newport Center Dr., Ste. 807, Newport Beach, (949) 720-0186; www.betseyjohnson.com.

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Dinosaur Feathers' multicultural tunes are up for anything

BY REYAN ALI

In 2004, Greg Sullo was a college sophomore spending a semester in the West African country of Mali and a musician still four years away from launching Dinosaur Feathers. He was inspired by a documentary, likely Martin Scorsese's series *The Blues*. "The whole thing starts in Mali as the birthplace of the blues," says the amiable guitarist/vocalist.

In addition to meeting highly regarded singer Salif Keita, Sullo's music-centric experiences in Mali involved visiting villages around the country on the weekends, which meant communal concerts and ample dancing. As part of an independent study, Sullo had a chance to play music with various locals, including a blind man who specialized in a kind of guitar/harp hybrid known as the kora. "[His band] did this really incredible version of *The Good, the Bad and the Ugly* theme, and this guy took this extended solo," Sullo says. "He's sitting in this chair, and he's got a pickup on the kora. By the end of it, he's on the floor, thrashing it, almost throwing it against the ground, playing noise kora almost. It was really incredible to see something like that because he lived in this small hut and had next to no money. This is not someone who's like, 'Oh, I was really influenced by '70s punk music or noise music.' This is just somebody who felt something and wanted to explore what the instrument could do just all on his own."

The concert with the kora player may have had no discernible effect on how Sullo makes music today, but there's still something revelatory about how he tells the anecdote. He recalls the encounter with eager awe, as if he's channeling the mix of surprise and delight he felt when first seeing the performance. Dinosaur Feathers have a similarly open and earnest point of view. At their core, the Brooklyn group are an indie rock band, but beyond that, they confidently incorporate more daring flavors such as Afropop and Brazilian tropicália. Like San Francisco's Fool's Gold—a freewheeling group who stir indie rock, Hebrew vocals and African rhythms into one fascinating stew—Dinosaur Feathers create summer music for people who want to imagine spending the season cutting across global music scenes and making new friends along the way. In their hands, culture mashing is a particularly satisfying act.

When Sullo first began working on his band, he was really into Animal Collective's *Strawberry Jam* and the Ruby Suns' *Sea Lion*—two records that also merge indie elements with world music to varying degrees. Dinosaur Feathers have a drummer nowadays, but Sullo originally programmed beats on a drum machine, which is where listening to one of those bands especially helped. "I really liked the way Animal Collective used nontraditional sounds in their music, especially with the rhythms and the beats," he says. "I was really interested in ways that I could distort typical sounds and use atypical sounds to try to make something that still sounded like pop music."

While Dinosaur Feathers first gained name value as a world-music-friendly act, Sullo believes those influences have diminished as time has gone on. In their place, he points to three tracks—"Certain Times," "City Living" and "Beatcha"—off the new *Whistle Tips* that evidence the band's new direction. "One of the things I think that's particularly interesting about what we do is the blending of these very '60s pop elements," he says. "There are a lot of harmonies and stuff, and then there are sort of these noisier outbursts. That first song starts off really gentle and poppy and has some nice harmonies in it, and then all of a sudden, it kind of explodes into weird, noisy, proggy breakdown. Then, that subsides into this really spacious groove. It weaves in and out of all these different ideas: There's hooks in there, there's noisier elements, there's quieter elements."

Sullo finds amusement in the idea of his band as a dichotomy: To his friends who listen to the radio, he's in a really offbeat group, but to others who know more obscure music, Dinosaur Feathers are straight pop. "I like to think that at the end of the day, we lie somewhere in between those two ideas," he says. As he discusses his ambitions for the group, he appears intent on only expanding and twisting whatever parameters they've established thus far. "My dream scenario next year would be to release a stripped-down jazz album and a country album," he says, "but who knows if those are going to happen?"

DINOSAUR FEATHERS
perform with Margot & the Nuclear So and So's and Whispertown at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. Thurs., May 24, 8 p.m. $12. All ages.

CHECKING IN ON...

» SARAH BENNETT

Repeater

When Repeater went into the studio to record with "The Godfather of Nü-Metal" Ross Robinson in 2009, fans of both the famous Korn producer and the unsigned post-punk-ish band from Long Beach were stoked. But by the time *We Walk From Safety* was released last summer, the band were near dissolution. After performing a seemingly routine show at Detroit Bar in September, Repeater went on an unannounced hiatus, regrouping only weeks ago (minus a few members). We sat down with keyboardist-turned-bassist Rob Wallace to talk about writing pop songs, "right" vs. "wrong" music, and singer Steve Krolikowski's genius.

OC Weekly: *You went almost three years between releasing records, even though the new one was already recorded. That must have been hard.*

Rob Wallace: Yeah, it broke up the band. . . . [When it did come out], two or three blogs said it was the best record of the year, but it just didn't get the legs that it could have and should have.

Was that what you were going for?

Steve and I always try to write pop songs, and we never do it right. The problem with our band has always been that we're either too poppy for art-rock stuff or too arty for mainstream alternative music. So we're in this weird spot where the only people who like us are producers and musicians.

How do you guys write your songs?

Steve writes most of the stuff, but he needs an editor. Steve will make something, and I say, "That's terrible," and he says, "What do you mean? It's right." And I have to tell him, "Yeah, but it's not good." And he doesn't get "good" or "bad."

So at the intersection of his vision of right and wrong and yours of good and bad, you get Repeater?

We have fans, and they love us and are super-devoted, but we're not palatable for most people.

What kinds of sounds are you working with now?

The new stuff kind of sounds like the Ravonettes, things like that. It'll still sound like us, but it'll be different. More groovy stuff, more laid-back.

Did Steve write a lot during the break?

Steve doesn't need to write. He's just so good at it that it doesn't even matter. I will send him 10 songs and say, "Write songs like this." What he sends back doesn't sound like any of those songs—they'll go around in his weird little head, and then he'll spit something out that sounds like all 10 in one. If it were 1974, Steve would be hugely famous. He would be like Bowie or Eno.

You sort of have to accept the fact that Repeater will never make it huge?

Yeah, but that's okay. That's not why we're doing it. And if people like it, that's cool.

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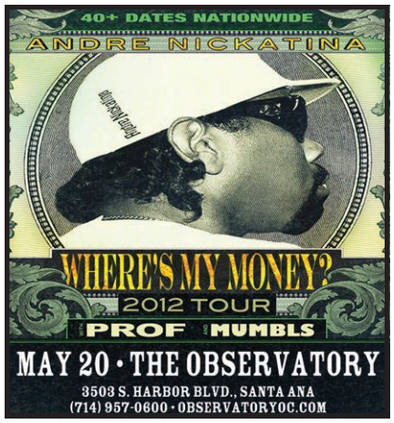
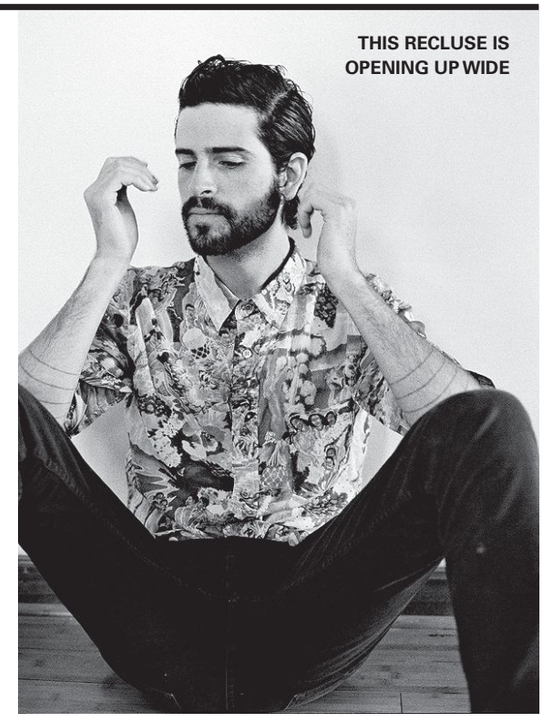


Banhart Is Back

The mysterious reappearing act of Devendra Banhart

BY NED RAGGETT



THIS RECLUSE IS OPENING UP WIDE

It may say something about the manic online nature of music these days, but there's something perversely interesting—maybe even inspiring—about a musician who isn't really on the web all that much. It's not that Devendra Banhart isn't on it at *all*—his official web page continues chugging along, hosted by his label Warner Bros.—but he posted all of six or so news items last year and only one this year, and it was about the separate tour of a recent collaborator. There's no formal Facebook or Twitter or Tumblr presence—leading some of the people who maintain fan accounts to plead with others to stop asking if they knew him at all. Even a notable recluse such as Jandek has had a higher public profile of late.

So the fact Banhart has fully re-emerged for the first time in a couple of years—following an abbreviated tour for his previous album, *What Will We Be*, cut short thanks to a skateboarding accident—is of due interest. Last month saw his first new piece of music in a year, one of numerous versions of "I Only Have Eyes for You" recorded for Doug Aitken's Song 1 project, while he'll be prefacing an opening slot for Beck in Santa Barbara with a stand-alone performance at the Observatory. There's no formal word of more or any new album, so it's anyone's guess exactly what will be the focus of the show, whether it'll be just him or with backing musicians . . . or something else.

That air of relative mysteriousness, though, no doubt suits Banhart, if only because he has made his name through a combination of genteel friendliness and seeming to not entirely be from the regular day-to-day world. (When he was involved in a short relationship with Natalie Portman that included a video, the sheer incongruity of the idea was people's most immediate reaction.) First coming to wider attention a decade ago thanks to the encouragement of early fan Michael Gira of Swans, Banhart was associated with a slew of musicians given the tag "freak folk," with Joanna Newsom as the other lodestone of wayward, unsettled impulses that eschewed roots-music formalism for off-kilter ideas.

As with any genre tag, the concept was limiting and not very descriptive; if anyone was an obvious role model, it was Marc Bolan in his Tyrannosaurus Rex mode, with Banhart's trilling voice and acoustic arrangements clearly recalling the Bopping Elf's pre-glam breakout. But over time, in combination with such efforts as his early participation in Vetiver, Banhart's style became a freewheeling dip into whatever caught his fancy. A classic example can be heard on *What Will We Be*, with the winsome "Chin Chin and Muck Muck" featuring an arrangement that shows his long-standing interest in classic Brazilian psych and pop. And the slick stomper "16th and Valencia, Roxy Music" openly nods to the classic U.K. band in its title—but doesn't stop there.

> Banhart's style became a freewheeling dip into whatever caught his fancy.

If anything, Banhart seems to have settled into the enviable position of dictating his career according to his desires more than any evident corporate concerns—there's a pretty clear through-line in all his work—and doing so without ever having produced a massive hit in favor of such lovely songs old and new (such as "Autumn's Child" and "Walilamdzi"). It'll be fun seeing what he chooses to do Wednesday night—and especially whether he breaks out his trademark warbling.

DEVENDRA BANHART
performs at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. Wed., 8 p.m. $25. All ages.

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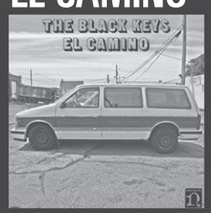

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AT THE SKYLINES
perform with Casino Madrid, To Each His Own and Myka Relocate at Chain Reaction, 1652 W. Lincoln Ave., Anaheim; www.allages.com. Fri., 7 p.m. $12. All ages.

The Huntington Beach metal/hardcore outfit At the Skylines are poised for a national breakthrough. They've just released a debut LP, *The Secrets to Life*, on Roadrunner Records (the heavy-metal arm of Warner Music Group) and will hit the road—hard—for the next few months on the Scream It Like You Mean It Tour with 10 (!) other bands this July.

Traveling is no big deal for the OC sextet; they spent a month in Sweden with legendary djent producer Fredrik Nordström (who also coined the subgenre!) in post-production for their new record. On the road for the past month and a half, they've been playing the East Coast club circuit with British thrashers Enter Shikari.

At the Skylines are psyched for this weekend's homecoming and album-release show. After all, it was written in OC by soaring melodic vocalist Chris Shelley and his solar-plexus-rattling counterpart, Mark Barela. We caught up with Barela to talk about the band's sound, Sweden and life on the road.

OC Weekly: *What was the initial vision for the group going into your first rehearsal?*

Mark Barela: The vision was to incorporate all the types of music we loved into one style.

What are the advantages and the disadvantages of having two front men?

It allows us to pull off two extreme sides of the spectrum. Musically, it allows us to sound tighter and have more of a dynamic. The biggest con is having two giants share such little space most of the time. [*Laughs.*] It can also clash with capturing the crowd at certain parts in songs. We are slowly but surely getting it down, though. We are still such a young band and can only go up from here.

Screamo is the genre tag that has been applied to your sound thus far. Can you expound on what that label means to you?

Screamo is the term old people use because they are uninformed about the music scene. My dad calls it screamo. [*Laughs.*] We are a post-hardcore band with touches of different styles. In the end, it's just a label. No big deal.

I might prefer referring to your sound as "djent." What do you think?

I think, down the line, we may cross into that plateau. In all respect to djent artists, we do not consider ourselves a djent act. We love bands such as Meshuggah, Vildhjarta and Periphery, though, and definitely find inspiration from their music.

Speaking of Meshuggah, you guys flew to Sweden to record your most recent album.

We flew out there to work with legendary producer Fredrik Nordström. His tones and sounds were raw and very organic, and we just wanted a real-sounding record. He was perfect and produced exactly what we had in mind.

What was the vodka scene like?

What a lot of people don't understand is that we get a lot of the same vodkas here. The expensive stuff here is the cheap stuff there. It was *The Twilight Zone.*

I dig the track "Clear Eyes, Full Hearts." Who's the Friday Night Lights *fan?*

We have all seen the movie, and I grew up playing football—among other sports. We just liked the meaning behind it. It brings back childhood memories of going to games and whatnot.

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this week

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BORDER TOWN SAINTS: The Harp Inn, 130 E. 17th St., Costa Mesa, 949-646-8855, www.harpinn.com.

THE DUPP BROTHERS: Marine Room Tavern, 214 Ocean Ave., Laguna Beach, 949-494-3027.

EXENE CERVENKA; PHIL ALVIN: 8 p.m., $15. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

HOLY BARBARIANS; LOVELY BAD THINGS: 9 p.m., $10. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.

NARROWS: 9 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

RAMMSTEIN: Honda Center, 2695 E. Katella Ave., Anaheim, 714-704-2400, www.hondacenter.com/default.aspx.

SPONGE: Performing *Rotting Piñata*, 8 p.m., $15. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

FRIDAY, MAY 18

ANDRE NICKATINA: The Glass House, 200 W. Second St., Pomona, 909-865-3802, www.theglasshouse.us.

ERIC HUTCHINSON; GRAFFITI6: The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

EXPENDABLES; UNWRITTEN LAW: 8 p.m., $20 in advance. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

GINA SAPUTO: Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com.

SOCIAL UNREST; FANG: 9 p.m., $12. The Juke Joint, 735 N. Anaheim Blvd., Anaheim, 714-778-1397, www.thejukejointbar.com.

SUTRA FRIDAYS: 9 p.m. Sutra Lounge, 1870 Harbor Blvd., Costa Mesa, 714-982-7167.

TOO $HORT: City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, 714-712-2750, www.citynationalgroveofanaheim.com.

ZEKE; ELECTRIC SISTER: 9 p.m., $10. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexsbar.com.

SATURDAY, MAY 19

AGGRONAUTS; THE PENETRATORS: The Juke Joint, 735 N. Anaheim Blvd., Anaheim, 714-778-1397, www.thejukejointbar.com.

ALBUM ATTACK: The Prospector, 2400 E. Seventh St., Long Beach, 562-438-3839, www.prospectorlongbeach.com.

DOHENY BLUES FESTIVAL: $55-$65. Doheny State Beach, 25300 Dana Point Harbor Dr., Dana Point, 949-496-6172, www.dohenystatebeach.org.

DON DAROX & THE MELODY JOY BAKERS: 9 p.m., free. The Pike Bar & Fish Grill, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.

THE GARDEN GLOOM: 8 p.m., free. Max Bloom's Cafe Noir, 220 N. Malden Ave., Fullerton, 714-871-2600, www.maxbloomscafenoir.com.

KID INK: 8 p.m., $18. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.

POSSE ON BROADWAY, FEATURING THE ABANDONED POOLS; THE COLOURIST: 7 p.m., free, www.posseonbroadway.com. Downtown Santa Ana Artists Village, 208 Spurgeon St., Santa Ana.

SHAVE; PERRO BRAVO; KARL: 8 p.m. DiPiazza's Restaurant & Lounge, 5205 E. Pacific Coast Hwy., Long Beach, 562-498-2461, www.dipiazzas.com.

SOCIAL SATURDAYS: Sutra Lounge, 1870 Harbor Blvd., Costa Mesa, 714-982-7167.

THE STRANGERS: Marine Room Tavern, 214 Ocean Ave., Laguna Beach, 949-494-3027.

THE SUCKERS: 9 p.m., $10. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexsbar.com.

WACHMAN MUSIC; THREE LEGGED HORSE: 7 p.m., $10. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.

ZAC HARMON MID-SOUTH BLUES REVUE: 9:30 p.m., $12. Harvelle's Long Beach, 201 E. Broadway, Long Beach, 562-239-3700.

SUNDAY, MAY 20

BOA; KANGTA; GIRLS' GENERATION: Honda Center, 2695 E. Katella Ave., Anaheim, 714-704-2400, www.hondacenter.com/default.aspx.

THE BRIGGS; THE DICKIES: 3 p.m., $15 in advance. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

DOHENY BLUES FESTIVAL: $55-$65. Doheny State Beach, 25300 Dana Point Harbor Dr., Dana Point, 949-496-6172, www.dohenystatebeach.org.

MISHKA & ANUHEA: The Yost Theater, 307 N. Spurgeon St., Santa Ana, 888-862-9573, www.yosttheater.com.

MISSILES OF OCTOBER: 4 p.m., free. Marine Room Tavern, 214 Ocean Ave., Laguna Beach, 949-494-3027.

PONCHO SANCHEZ: Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com.

MONDAY, MAY 21

ARLENE & THE BIG GUYS BAND: Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com.

COSMIC SLOP: 9 p.m., free. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexsbar.com.

NAMES IN VAIN: 9 p.m., free. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.

TUESDAY, MAY 22

STRANGELOVE: 9 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

WEDNESDAY, MAY 23

DEVENDRA BANHART: 8 p.m., $25. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.

HUGH LAURIE: 8 p.m., $39.50. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

KOTTONMOUTH KINGS; TWIZTID: City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, 714-712-2750, www.citynationalgroveofanaheim.com.

ROD FRIAS: 7 p.m., free. OC Tavern, 2369 S. El Camino Real, San Clemente, 949-542-8877.

THURSDAY, MAY 24

ACOUSTIC PLAYLIST WITH TODD OLIVER: 9:30 p.m., free. Memphis At the Santora, 201 N. Broadway, Santa Ana, 714-564-1064, www.memphiscafe.com/santora/.

MARGOT & THE NUCLEAR SO AND SO'S: Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.constellationroom.com.

RIVERBOAT GAMBLERS; BITERS: 9 p.m., $10. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexsbar.com.

club*guide

rock

BACK ALLEY BAR & GRILL: 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032, www.myspace.com/backalleyfullerton. **Thu:** 9 p.m., '80s Enough, free.

BLUE LAGUNA: 696 S. Coast Hwy., Laguna Beach, 949-376-2583, www.bluelagunaoc.com. **Mon:** 9-11:30 p.m., Local Music Monday. **Tue:** 8-11 p.m., Songwriter's Showcase, hosted by Christina Dietz, free.

HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Sun:** 10 a.m. & 1 p.m., Gospel Brunch, $16.50-$36.

MARINE ROOM TAVERN: 214 Ocean Ave., Laguna Beach, 949-494-3027. **Tue:** 8 p.m., Beth Fitchet Wood Songwriters Showcase, free.

MARLIN BAR & GRILL: 16651 Gothard St., Huntington Beach, 714-842-5587, www.marlinbarhb.com. **Fri:** 8:30 p.m., The Mids.

OC TAVERN: 2369 S. El Camino Real, San Clemente, 949-542-8877. **Sun:** 3:30 p.m., Roach's Corner, free.

PERQS: 117 Main St., Huntington Beach, 714-960-9996, www.perqs.com. **Fri-Sat:** 9 p.m., Live Band, free.

PIERCE STREET ANNEX: 330 E. 17th St., Costa Mesa, 949-646-8500, www.piercestreetonline.com. **Sun:** 4:30 p.m., Live Bands.

THE SLIDEBAR ROCK-N-ROLL KITCHEN: 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com. **Tue:** 9 p.m., '80s Night.

TIKI BAR: 1700 Placentia Ave., Costa Mesa, 949-548-3533, www.tikibaroc.com. **Tue:** 7 p.m., Rock Band 2uesdays, unleash your inner rock star, free.

jazz

GRAND ROMANCE RIVER BOAT: 200 Aquarium Way, Dock No. 4, Long Beach, 562-628-1600, www.grandromance.com. **Sun:** 1 p.m., New Orleans Barbeque, $30.

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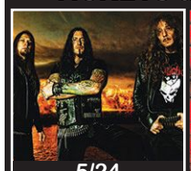
TICKETS and DINNER RESERVATIONS: 949-496-8930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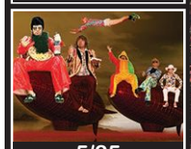
5/25 DREAD ZEPPELIN

5/27 DANNY SERAPHINE

5/29 JAMES MCCARTNEY

5/31 MARSHALL TUCKER BAND

6/1 EVERLAST

5/17 SPONGE performing "ROTTING PINATA"
5/18 ERIC HUTCHINSON / GRAFFITI6
5/19 FAN HALEN / SUNSET STRIPPED / PYROMANIA
5/20 THE PERFECT GENTLEMEN
5/23 HUGH LAURIE
5/24 DESTRUCTION / VITAL REMAINS
5/25 DREAD ZEPPELIN
5/26 ORANGE COUNTY'S FUNNIEST HOUSEWIVES
5/27 DANNY SERAPHINE'S CTA
5/29 JAMES McCARTNEY
5/31 MARSHALL TUCKER BAND
6/1 EVERLAST
6/2 HONK
6/3 BIG SAM'S FUNKY NATION
6/5 COMEDY NIGHT
6/6 MICKEY AVALON
6/7 PATO BANTON
6/8 GEOFF TATE of QUEENSRYCHE (Acoustic)
6/9 THE TUBES
6/10 DRUMMERS SHOWCASE
6/14 HENRY KAPONO
6/15 DONAVON FRANKENREITER
6/16 DONAVON FRANKENREITER
6/17 RHETT MILLER & The Serial Lady Killers
6/20 VICCI MARTINEZ of The Voice
6/21 CHERRY POPPIN' DADDIES
6/22 JANIVA MAGNESS
6/23 DSB (Journey Tribute)
6/24 FOXY SHAZAM
6/28 JOHNNY OSBORNE / SPAWNBREEZIE / BUSHMAN
6/30 ORANGE COUNTY'S FUNNIEST HOUSEWIVES
7/5 ALMA DESNUDA
7/6 JON ANDERSON of YES
7/7 DESPERADO (Eagles Tribute)
7/8 GHETTO RESCUE FFOUNDATION

6/2 HONK

6/6 MICKEY AVALON

6/8 GEOFF TATE of Queensryche

6/9 THE TUBES

6/14 HENRY KAPONO

6/15 & 6/16 DONAVON FRANKENREITER

UPCOMING SHOWS

7/12 MODERN ENGLISH
7/13 BILLY VERA & THE BEATERS
7/15 HOWARD JONES performing "Human's Lib" & "Dream Into Action"
7/21 MELVIN SEALS & JGB
7/26 CRACKER
7/27 LOS RIOS ROCK SCHOOL
7/28 LEO KOTTKE
8/3 DRAMARAMA
8/11 "HOLLYWOOD BABBLE-ON" with KEVIN SMITH and RALPH GARMAN
8/17 ABBA FAB (ABBA Tribute)
8/18 DICK DALE
8/19 GRANDMOTHERS OF INVENTION
8/26 An Evening with ERIC JOHNSON
8/30 HAPA
8/31 DAVID ALLAN COE
9/1 STEVE TYRELL
9/7 JOHN HIATT & THE COMBO
9/8 THE MOTHER HIPS
9/23 PONCHO SANCHEZ
10/6 DEBBIE REYNOLDS

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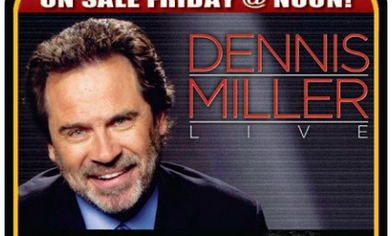

and

Friday, November 16

TOO SHORT with Greedy Entertainment
Sean Healy
Friday, May 18

KOTTONMOUTH KINGS TWIZTID
Wednesday, May 23

(hed)p.e. MUSHROOMHEAD
Wednesday, May 30

THE MAINE THE PIONEER WORLD TOUR NORTH AMERICA
WITH SPECIAL GUESTS LYDIA ARKELLS
Thursday, June 7

Friday, June 8

RHAPSODY OF FIRE with VOYAGER
Friday, June 15

LED ZEP AGAIN A TRIBUTE TO LED ZEPPELIN
BON FIRE A TRIBUTE TO EARLY AC/DC
L.A.vation The World's Greatest Tribute to U2
Saturday, June 16

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Friday, August 24

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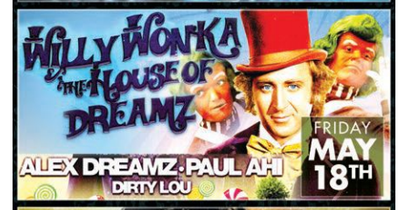

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FRI MAY 18
DAVID CLEREST PROJECT, BLACKLITE DISTRICT HUMBLETHRUST, CAPITAL SIN, REBEL HOTEL

SAT MAY 19
THE HATED W/ BROKEN PATRON SAINTS, THE RUINS, AGGROCULTURE U.S., POTTYMOUTH, PUKE SNAKE

SUN MAY 20
MARIACHI SUNDAY! MARIACHI DE TORRES DE LOS ANGELES, MARIACHI MINNESOTA, DJ AUGIE

TUE MAY 22
GENOCAUST, FLYING DONKEY PUNCH, CREPITUS, BURN THE GALLOWS

WED MAY 23
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FRIDAY, MAY 25TH :: FREE SHOW
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SUNDAY, MAY 27TH
EDDIE SPAGHETTI (OF SUPERSUCKERS)
JOE BUCK YOURSELF & VIVA LE VOX
FRIDAY, JUNE 1ST
SEAN WHEELER & ZANDER SCHLOSS, LOS CREEPERS
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club*guide

HOTEL LAGUNA: 425 S. Coast Hwy., Laguna Beach, 949-494-1151, www.lagunabeachlive.org. **Sat:** 8 p.m., Elizabeth Lamers, jazz vocalist with trio.

MEMPHIS AT THE SANTORA: 201 N. Broadway, Santa Ana, 714-564-1064, www.memphiscafe.com/santora/. **Wed:** 8:30 p.m. Jazz Night, free.

STEAMERS JAZZ CLUB: 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com. **Sun:** 8 p.m., Evan Stone's Jazz Jam, free.

UTOPIA GOOD FOOD AND FINE ARTS RESTAURANT: 445 E. First St., Long Beach, 562-432-6888, www.utopiarestaurant.net. **Fri:** 9 p.m. Katie Thiroux Trio, free.

blues

HARVELLE'S LONG BEACH: 201 E. Broadway, Long Beach, 562-239-3700. **Thu:** The Toledo Show. **Fri:** May 18, 9:30 p.m., Harlow Gold. **Sun:** 9:30 p.m. Captain Jeff & His Musical Chumbuckets, $5. **Mon:** 9:30 p.m. C-Gak, $5. **Tue:** Jack's Tea Room, $10. **Wed:** 8:30 p.m. Whiteboy James and the Blues Express, $5.

HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Thu:** 10 p.m., Rockin' the Blues, free.

dance

THE BUTTERFLY LOUNGE: 719 W. 19th St., Costa Mesa, 949-642-2243, www.butterflylounge.com. **Sat:** 9 p.m., Plus-sized Party, where the big girls and guys come to party with the people who love them, $10.

CANTINA LOUNGE: This 2736 E. Nutwood Ave., Fullerton, 714-879-8094, www.cantinalounge.com. **Fri:** 10 p.m., Club Encore, $10. **Sat:** 10 p.m., Club Triio, $10.

CLUB RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Fri:** 9 p.m., Unzipped, girls, girls, girls. **Sun:** Sunday Funday, free. **Mon:** 9 p.m., Sin, with DJ Ernie Pearl. **Tue:** 9 p.m., Tipsy Tuesday.

THE EXECUTIVE SUITE: 3428 E. Pacific Coast Hwy., Long Beach, 562-597-3884. **Fri:** 9 p.m., Boy's Room, hosted by TigerHeat and POPplanet, $6.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Thu:** 9 p.m., The Doll House. **Sat:** 9 p.m., Super Doll House. **Wed:** 9 p.m., Club Lucky Wild Wednesdays, $5.

HEAT ULTRA LOUNGE: 321 W. Katella Ave., Ste. 214, Anaheim, 714-776-4328, www.heatultraloungeoc.com. **Thu:** 9 p.m., Taboo Thursdays. **Fri:** 9 p.m., Kore. **Sat:** 9 p.m., Exclusive, $10. **Sun:** 9 p.m., Cirque.

PIERCE STREET ANNEX: 330 E. 17th St., Costa Mesa, 949-646-8500, www.piercestreetonline.com. **Daily:** 9 p.m., DJ & Dancing, Top 40.

SHARK CLUB: 841 Baker St., Costa Mesa, 714-751-6428, www.sharkclub.com. **Sat:** 9 p.m., Scene Saturdays, pop, rock, hip-hop and breakbeats.

TIME OUT TAVERN & NIGHT CLUB: 27822 Aliso Creek Rd., Aliso Viejo, 949-362-5919, www.timeoutsportsnightclub.com. **Tue-Sat:** DJs and Dancing. **Fri:** 7 p.m., Ashes to Funk.

VELVET LOUNGE: 416 W. Fourth St., Santa Ana. **Wed:** 10 p.m., Club Cherry, ladies' night.

XALOS BAR: 1160 N. Kraemer Blvd., Anaheim, 714-632-0390, www.xalosbar.com. **Fri:** 9 p.m., X-Lounge, featuring DJ Santa Rosa.

country

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Hwy., Long Beach, 562-596-4718, www.thegaslamprestaurant.com. **Tue:** 5 p.m., Live Country Music, free.

IN CAHOOTS/CLUB RIO: 1401 S. Lemon, Fullerton, 714-525-9700, www.ocincahoots.com. **Fri:** 5 p.m., Country Fridays, $5. **Wed:** 6 p.m., Redneck Wednesdays, live bands, drink specials and line-dance lessons, free.

reggae

MOZAMBIQUE: 1740 S. Pacific Coast Hwy., Laguna Beach, 949-715-7777, www.mozambiqueoc.com. **Sun:** 7 p.m., Reggae Sundays, free.

THE PUKA BAR: 710 W. Willow St., Long Beach, 562-997-6896, www.pukabar.com. **Tue:** 9 p.m., Rasta Tuesday, roots, rock and reggae, free.

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10:00 - 11:00pm **ORIGINAL STONE CITY BAND**

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club*guide

dj

AVALON BAR: 820 W. 19th St., Costa Mesa, 949-515-4650, www.myspace.com/theavalonbar. **Tue:** 10 p.m., Solid State, free.

BACK ALLEY BAR & GRILL: 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032, www.myspace.com/backalleyfullerton. **Mon:** 8 p.m., DJ Souless, free.

BLUE LAGUNA: 696 S. Coast Hwy., Laguna Beach, 949-376-2583, www.bluelagunaoc.com. **Fri:** 9 p.m., Ladies' Night. **Sat:** 9 p.m., DJs Brothers From Another, free. **Wed:** 8 p.m., DJ Bodeez, free.

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COHIBA NIGHTCLUB AND CIGAR LOUNGE: 110 E. Broadway, Long Beach, 562-491-5220, www.cohibalongbeach.com. **Fri-Sat:** 9 p.m., Hip-hop, R&B, and Top 40, $20. **Mon-Tue:** 9 p.m., DJ, hip-hop, and R&B, free.

COMMONWEALTH LOUNGE: 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com. **Thu:** 5 p.m., Ladies' Night, with DJ Cocoe, free. **Sat:** 9 p.m., DJ Lito.

GALLAGHER'S PUB & GRILL: 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, 714-536-2422, www.gallagherspub.com. **Thu:** 9 p.m., DJ Richard Wayne, free.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Fri:** Boybar.

HURRICANES BAR & GRILL: 200 Main St., Huntington Beach, 714-374-0500, www.hurricanesbargrill.com. **Thu:** 9 p.m., DJ Dime, free. **Fri:** 9 p.m., DJ Curse, $5. **Sat:** 9 p.m., DJ Justin, $5. **Wed:** 9 p.m., DJ Gil, free.

KAVIKAS GRILL & BAR: 95 Aquarium Way, Long Beach, 562-432-8700, www.kavikas.com. **Fri:** 9 p.m., After Dark Ultra Lounge, free.

KITSCH BAR: 891 Baker St., Ste. A10, Costa Mesa, 714-546-8580, www.kitschbar.com. **Tue-Thu:** 9 p.m., DJ 5 Disk, free. **Fri:** 9 p.m., DJ Anthony, free. **Sat:** 9 p.m., DJs Jon & Edwin, free.

LA CAVE: 1695 Irvine Ave., Costa Mesa, 949-646-7944, www.lacaverestaurant.com. **Wed:** 10 p.m., La Cave Wednesdays, with DJ Kedd Cook., free.

THE LAB ANTI-MALL: 2930 Bristol St., Costa Mesa, 714-966-6660, www.thelab.com. **Fri:** 11:30 a.m.-2:30 p.m., KUCI DJs, free.

LANDMARK STEAK HOUSE: 3520 E. Coast Hwy., Corona Del Mar, 949-675-5556, www.landmarknewport.com. **Thu-Sat:** 10 p.m., After Dinner DJ.

LIQUID LOUNGE: 3522 E. Anaheim St., Anaheim, 562-494-7564, www.liquidloungelongbeach.com. **Wed:** 8 p.m., DJ Dizzy vs. the Beer Barons, free.

MAI TAI BAR: 97 Aquarium Way, Long Beach, 562-435-1200, www.maitaibar.com. **Fri:** 9:30 p.m., Thank Goose It's Friday. **Sat:** 9:30 p.m., House Party.

MEMPHIS AT THE SANTORA: 201 N. Broadway, Santa Ana, 714-564-1064, www.memphiscafe.com/santora/. **Fri:** 9 p.m., Downtown Sound, local DJs spin rock, funk, soul, country and everything in between. **Wed:** 8 p.m., Dinner With Dave, free.

MEMPHIS SOUL CAFE: 2920 Bristol St., Costa Mesa, 714-432-7685, www.memphiscafe.com. **Thu:** 9 p.m., Goldie's Thursday Night Hangout, free; **Thu:** 10 p.m., University of Groove, free.

OCEAN AVENUE RESTAURANT AND BREWERY: 237 Ocean Ave., Laguna Beach, 949-497-3381, www.oceanbrewing.com. **Fri, Sat:** 9:30 p.m., DJ Nights. **Tue:** 9:30 p.m., Throwback Tuesdays.

THE PIKE BAR & FISH GRILL: 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com. **Fri:** DJ Eser; **Mon:** DJ Don Cesar.

PROOF BAR: 215 N. Broadway, Santa Ana, 714-953-2660, www.proofbar.com. **Sun:** 9 p.m., Wreck Hall, free.

SEVILLA NIGHT CLUB: 140 Pine Ave., Long Beach, 562-495-1111, www.sevillanightclub.com. **Thu:** Mecca, 18+, $5; $15 after 10 p.m. **Fri:** 9 p.m., Spot. **Sat:** 9 p.m., Saturdays Belong to Sevilla, 21+.

SHARKEEZ: 211 Main St., Huntington Beach, 714-960-5282, www.sharkeez.net. **Tue:** 9 p.m., 99 Tuesdays, '90s-themed party, free.

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TAPAS FLAVORS OF SPAIN: 4253 Martingale Way, Newport Beach, 949-756-8194, www.tapasflavorsofspain.com. **Tue:** 9:30 p.m., Focus Tuesdays, $10.50.

TIKI BAR: 1700 Placentia Ave., Costa Mesa, 949-548-3533, www.tikibaroc.com. **Wed:** 9 p.m., Upgrade Drum & Bass, free.

WOODY'S WHARF: 2318 Newport Blvd., Newport Beach, 949-675-0474, www.woodyswharf.com. **Thu:** 10 p.m., Action Thursdays, free.

drag

CLUB RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Thu:** 8 p.m., The Dreamgirls Revue.

VELVET LOUNGE: 416 W. Fourth St., Santa Ana. **Mon:** 6 p.m., Musical Mondays, free.

latin

BRAVO NIGHT CLUB: 1490 S. Anaheim Blvd., Anaheim, 714-533-2291, www.clubbravo.com. **Fri:** 8 p.m., Metropolis, ladies free before 10 p.m. **Sat:** 9 p.m., Alternative Saturday. **Sun:** 11 p.m., El Chamber. **Wed:** 9 p.m., Splash.

HULLY GULLY: 9559 E. Imperial, Downey, 562-688-8128, www.hullygully.net. **Fri:** 9 p.m., Rock *en Español*, $5.

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SHORE ULTRA LOUNGE: 6200 E. Second St., Long Beach, 562-252-8434, www.shoreultralounge.com. **Mon:** 8 p.m., Salsa Mondays.

XALOS BAR: 1160 N. Kraemer Blvd., Anaheim, 714-632-0390, www.xalosbar.com. **Sat:** 9 p.m., Sabados a Xalos, with DJ Woody Tocando. lounge

THE DISTRICT LOUNGE: 223 W. Chapman Ave., Orange, 714-639-7777, www.thedistrictloungeorange.com. **Thu:** 9 p.m., College Night, featuring DJ Lucky Lou. **Fri:** 9 p.m., Global Records DJs. **Sat:** 9 p.m., DJ Milo Rock.

TANNINS LOUNGE: 27211 Ortega Hwy., Ste. C, San Juan Capistrano, 949-661-8466, www.tanninsrestaurant.com. **Wed-Sat:** 7 p.m., Ibiza, resident DJ spins a classic mix of dance and jazz.

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piano

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THE DERBY DELI & DUELING PIANO BAR: 27741 Crown Valley Pkwy., Mission Viejo, 949-582-5397, www.derbymv.com. **Thu:** 6 p.m., Countdown Thursdays. **Tue:** 3 p.m.-midnight, College Night, $5. **Wed:** 8 p.m., Flashback Wednesdays.

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swing

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» DAN SAVAGE

I work in an office tower in downtown Seattle. From time to time, I go to a bathroom on a mostly deserted floor, go into a stall, and rub out a quick one. Usually, no one comes in.

Today, just as I was blowing a load into a handful of TP, someone came into the bathroom. This person walked up to the stall and stared through the door crack. This person stood there for a second before walking over to the urinal. He finished and left. I flushed and washed my hands and left. A security guard came around the corner while I was waiting for the elevator. He rode the elevator down with me but said nothing. At the lobby, I got in the elevator that takes me back to my floor. As the door closed, I heard someone say, "See that guy?"

I am paranoid that security is going to confront me. But have I done anything illegal? I may have exercised poor judgment and been squicky, but is it illegal to masturbate in a closed bathroom stall on private property?

Suddenly Pensive About Noontime Kicks

It isn't, at least not in Seattle.

"There is an expectation of privacy in a bathroom stall," says Seattle Police Department spokesperson Sergeant Sean Whitcomb. "So obviously, what people do there is their personal business."

If things went down exactly as you described, you're not in any legal danger, as you were doing your own private business in the privacy of a bathroom stall. The guy who peered into your stall, however, could be in trouble.

"Here's the irony: The person peeping into the stall is the person we'd be interested in talking to," says Whitcomb. "You don't need to be peeping into the stall to see if someone is using it, and looking into a stall long enough to make a determination as to [exactly] what the person is doing in that stall, is an indication that you've been looking a little longer than you need to."

So, yeah, if anyone is going to jail here, it's the peeper who reported you to the office tower's crack security team, not you.

HA-HA-HA-HA-HA-HA-HA! Forgive me for laughing, but I'm having a hard time keeping a straight face. If someone called the actual cops about a toilet wanker—and not, say, the Seattle Police Department's polite, reasonable spokesperson—it's the wanker who would wind up in handcuffs, not the caller. Beat cops don't generally give the benefit of the doubt to guys rubbing 'em out in public toilets. They'll assume you were cruising the toilet or, worse yet, you're the kind of perv who gets off to the sounds and smells of other men taking craps, and they'll arrest you.

I'm stumped, Dan. In the novel *Fifty Shades of Grey*, which has been the subject of much discussion due to its controversial subject matter (a young woman gets involved in a BDSM relationship), the term "canning" is used numerous times. Despite my best efforts, I cannot find a definition for this practice. Who else can I turn to but you?

Confused And Naive, New Era Definition

It's not *canning* ("a method of preserving food in which the food contents are processed and sealed in an airtight container"), it's *caning* ("a form of corporal punishment consisting of a number of hits with a single cane usually made of rattan").

I don't know if the author of *Fifty Shades of Grey* dropped that extra "n" in there or if you did, but here's hoping that millions of women all over the world aren't fantasizing about having themselves *canned* by kinky billionaires. A person can survive—a person can even enjoy—a good thrashing. But being sealed in an airtight container? Not so much.

Full disclosure: I may be the only sex writer on earth who has yet to read *Fifty Shades of Grey*. While I plan to avoid reading *Grey*, just as I've avoided watching "2 Girls, 1 Cup" (and for similar reasons, i.e., I'm easily nauseated), I think it's wonderful that this book is inspiring a whole new generation of American women to get its kink on.

I'm a 43-year-old woman, married for 19 years, and I need your help! Like most middle-aged moms, I read *Fifty Shades of Grey*. I understand that it is fiction. But it has motivated me to spice things up in the bedroom. The problem is that my husband is a dud. He's not open to trying anything that isn't missionary or doggy. That's the extent of it. I feel as if I've tried everything. He's happy with the way things are. Period. What do I do?

Woman Has Interesting Perversions

Here's what you do: Get in a time machine, and go warn your younger self to not make the same mistake that so many women make in their 20s. That is, dumping guys with relatively harmless, easily indulged kinks—the foot fetishists, the guys who wear panties, the guys who want their girlfriends to wear superhero costumes while they peg their ass—because kinky guys are "weird," "not normal," or "probably gay."

Backing way the hell up for a moment: I've been writing about sex and relationships, men and women, kinky sex and vanilla sex for 20 years. It is my informed opinion that men typically become aware of their kinks—they typically become *hyper*aware of them—when they're teenagers. Many women, on the other hand, don't seem to become aware of their kinks until they're in their 30s or 40s. Maybe it has something to do with the sexual peak, which men are believed to hit in their teens and women in their 30s (and which many people believe to be bullshit), or maybe it simply takes women longer to overcome the misogynist slut-shaming they're subjected to as girls and to openly embrace their sexualities and sexual interests.

Whatever the cause, I've seen it happen again and again: A woman tosses aside a series of decent but somewhat kinky guys until she finds a guy whose sexual interests are "normal," e.g., missionary, doggy and no-hands-on-the-back-of-the-head oral. And that's the guy she marries. Then, 10 or 20 years later, she develops some "weird," "not normal," "probably gay" sexual interests of her own. Now she wants to spice things up, but—fuckadoodle-doo—20 years ago, she dumped a nice kinkster and married a total sexual dud instead.

So here's what you do: Get in a time machine, and go tell your twentysomething self to not dump someone because he's kinky because, one day, you're going to come into your own kinks. And when that day comes, you'll want to be able to say something such as this to your husband: "So, hey, you know how I've been jerking you off with my feet/letting you wear my panties/dressing up like Aquagirl and fucking your ass for the past 19 years? It's been a lot of fun, honey, and you know I love you, and you know I love your kinks. But it's payback time. I just finished reading this book, and it really turned me on, and now I wanna get canned, and you're going to can me."

If you don't have access to a time machine, tell your husband that while he may be happy with the way things are, you're not. Which means things have to change.

CONFIDENTIAL TO THE PRESIDENT OF THE UNITED STATES OF AMERICA: Thanks, man.

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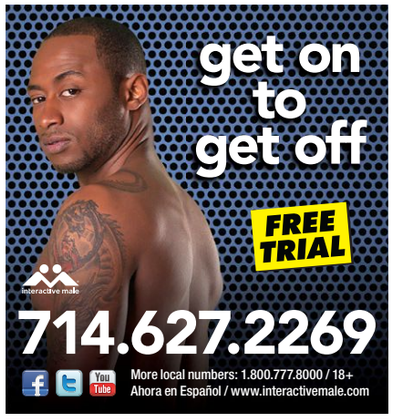

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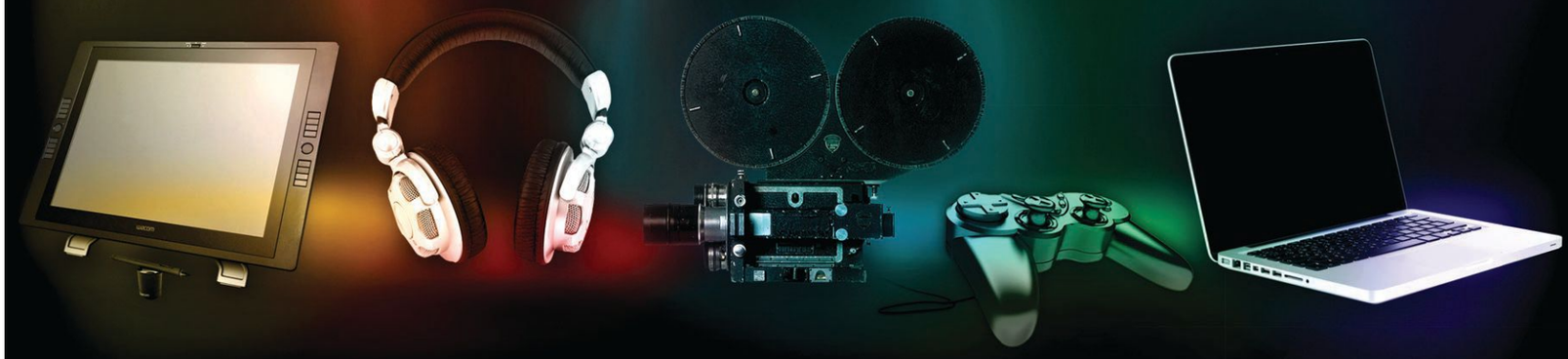

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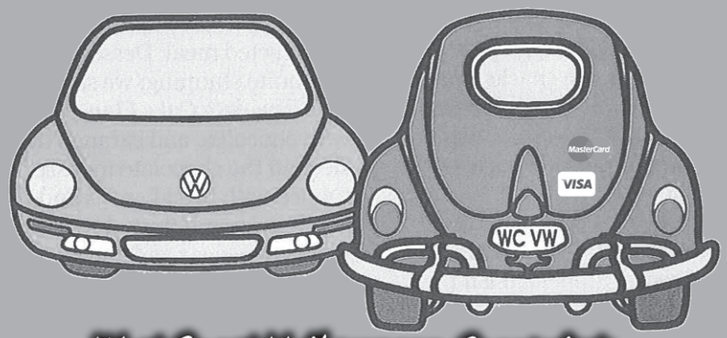

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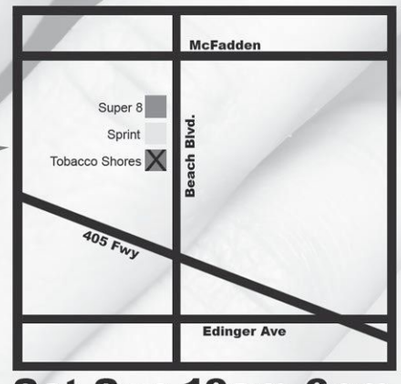

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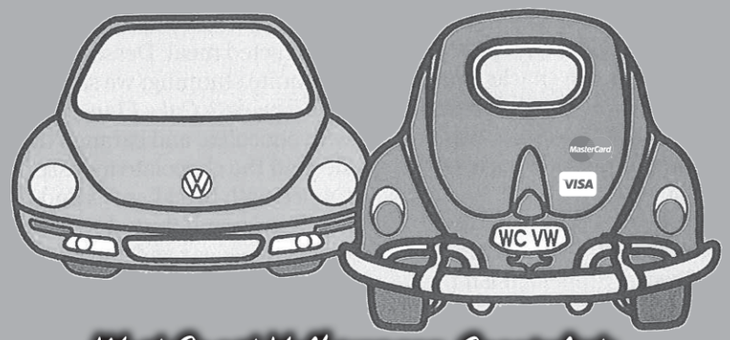

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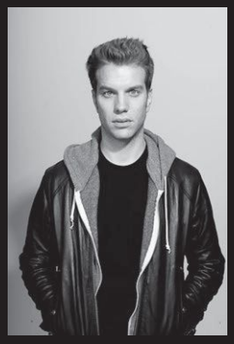

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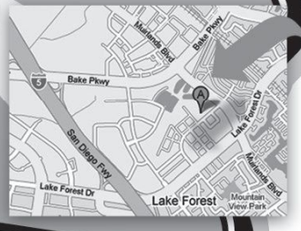

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